

X

THE
P R I N C I P L E S
O F
E L O Q U E N C E ;

ADAPTED TO THE
PULPIT AND THE BAR.

BY THE ABBÉ MAURY.

Translated from the FRENCH; with additional Notes,

By JOHN NEAL LAKE, A.M.

Neque verò mihi quidquam præstabilius videtur, quam posse dicendo tenere hominum cœtus, mentes allicere, voluntates impellere quò velit; unde autem velit, deducere. CICERO.

We must not judge so unfavourably of Eloquence, as to reckon it only a frivolous art, that a declaimer uses to impose upon the weak imagination of the multitude, and to serve his own ends. It is a very serious art; designed to instruct people; suppress their passions and reform their manners; to support the laws; direct public councils, and to make men good and happy.

FENELON.

D U B L I N :

PRINTED FOR MESSRS. P. BYRNE, GRAFTON-STREET,
AND W. JONES, DAME-STREET.

MDCCXCIII.



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OF
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dicenda tenere hauriant, coram, mentes, aliter, voluntates in-
bellere quo velis; unde necesse est, dederat. Cetero.*

We must not judge to the disadvantage of Eloquence, as to reason
is only a frivolous art, and a doctrine, like to myself upon the
weak imagination of the multitude, and to leave his own ends.
It is a very serious art; designed to instruct people; improve their
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London.

DUBLIN.
PRINTED FOR MESSRS. P. BYRN, GRAYSON-STREET,
AND W. JOHNS, DAME-STREET.



D E D I C A T I O N
T O
THE RIGHT REVEREND
B E I L B Y,
LORD BISHOP OF LONDON.

My Lord,
WHATEVER relates to the
subject of ELOQUENCE in
general, and to the ELOQUENCE
of the PULPIT in particular, has
a peculiar claim to be dedicated
to one, who, in addition to his
other eminent qualities, has exhi-
bited, both from the Pulpit and
the Press, so distinguished a mo-
del of the excellence and com-
manding influence of this art:

a

SHOULD

DEDICATION.

SHOULD this translation, with the accompanying notes and illustrations, chiefly derived from authors of celebrity, serve to promote in the English reader, and particularly in Students for the Pulpit or the Bar, an attention to those principles which may conduce to their future usefulness in life, my utmost wishes will be gratified.

I have the Honour to be,

MY LORD,

Your Lordship's most obedient,

And most humble Servant,

JOHN NEAL LAKE.



P R E F A C E
BY THE
TRANSLATOR.

THE name of the Abbé MAURY hath become so distinguished, not only in France, but also in this and other countries of Europe, that his literary productions will, probably, attract a degree of attention corresponding with that, which his public character and conduct have excited.

As a member of the Constituting National Assembly, it was his lot to step forward at an epoch, which will for ever remain memorable in the annals of France.

IN the midst of those contests and re-
criminations, which prevailed among the
different

different orders, of which that assembly was composed, the Abbé MAURY stood forth as the champion of the Church, and of Aristocracy. His eloquence and abilities elevated him to distinguished importance amongst his brethren, while his undaunted spirit acquired fresh energy from the number, the abilities, and the attacks of his opponents: thus, though repeatedly foiled, yet, like an expiring hero in the field of battle, he was determined not to yield, but with his latest breath.

His zeal and talents shone conspicuous in this crisis of public affairs; and we are informed, that he hath since received, from the hands of his Holiness at Rome, the reward of a strenuous defence of a tottering church.

BUT not only hath the Senate borne witness to his abilities: the Press, also, superadds its testimony in various literary productions.

ELOQUENCE,

P R E F A C E. vii

ELOQUENCE, the subject of that work, which is here presented in an English dress, appears to have occupied his maturest thoughts; and the justness and enlargement of his ideas upon this subject mark the success, with which he has pursued it.

To boast of his attaining to originality of thought on a subject, which hath been so frequently and so ably discussed, would, doubtless, be presumptuous: to insinuate that he has written a complete system, would be to contradict his own professions; but, to acknowledge, that he has thrown out a variety of useful hints, and that, in his manner of discussion, he is lively and interesting, is no more than to pay him that tribute, to which his merit may justly lay claim.

THE following Dissertation is only one of several, which M. MAURY hath given to the public. There are also collected in one volume *the Panegyrics of S. LOUIS* and of FENELON; *Reflections on*

the

the Sermons of BOSSUET; and the Panegyric of S. AUSTIN.

IN these, he has discovered the talents of an Orator, particularly in that species of the art styled *Panegyric*, to which the French have ever shewn more attachment than the English*.

IN the work now offered to the public, and which seems the most material for a young speaker to peruse, the Abbé has prescribed those rules, and suggested those observations, by which he appears to have been guided in his own compositions.

IN confirmation of the good opinion, which the translator has conceived of M. MAURY'S performance, he transcribes, with pleasure, the remarks of the MONTHLY REVIEWERS on those dis-

* A late publication hath since appeared, and been attributed to the Abbé, consisting, chiefly, of speeches delivered by him in the National Assembly.

courses,

courses, of which the following translation constitutes the first :

“ The first of these discourses relates
 “ to various parts of the Eloquence of
 “ the Pulpit, and does great honour to
 “ the taste, judgment, and feelings of
 “ the ingenious author. His reflections
 “ on CICERO, DEMOSTHENES, BOS-
 “ SUET, FENELON, TILLOTSON,
 “ MASSILLON, BOURDALOUE, SAU-
 “ RIN, BRIDAINÉ, &c. are sensible
 “ and solid; and his precepts and rules
 “ are every way adapted to form the taste
 “ of a young Orator to that affecting
 “ simplicity, which disdains all frivolous
 “ ornaments, and has no other object
 “ in view than to touch and to persuade.”

“ This discourse is followed by two
 “ Orations that were delivered before
 “ the French Academy in honour of St.
 “ Louis, and Fenelon; another in ho-
 “ nour of St. Augustine, delivered in
 “ the general Assembly of the French
 “ Clergy; and a piece intituled, “ Re-
 “ flections on the Sermons of Bossuet last
 “ published.”

P R E F A C E

"published." All these are excellent in
"their kinds*."

THE testimony of an eminent literary character now living, were liberty allowed to transcribe it, and mention his name, would add strength to the foregoing observations.

THE Editor feels himself constrained to apologize for the part he has taken. He began, at first, to peruse and translate Abbé MAURY's performance "on the Eloquence of the Pulpit and the Bar," in the course of his private studies, and merely with a view to his personal improvement.

SOME elucidations from English authors naturally occurred to his mind, which he has, accordingly, annexed. But it was not till afterwards, and in compliance with the wish of those, whose judgment he respects, that he thought of submitting the whole to public view.

* *Monthly Review*, vol. lvii. p. 309.

He

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He cannot be insensible that imperfections may discover themselves to the eye of rigid criticism; while, at the same time, he would indulge a hope, that the time, and pains employed will render this translation of the Abbé's sentiments not wholly unacceptable to the young student and reader, for whose use it is principally designed.

It will appear, on perusal, that the Abbé MAURY's predilection for French Preachers and Orators gives a tincture of severity to his censures on the English; and that, in one or two instances, his zeal for the Roman Church embitters his language with regard to the conduct and writings of some Protestants.

EVERY man hath his partialities. For the prejudices of education, country, connexions, great allowances must, and, by every liberal mind, will be made.— This is an age of free enquiry; and, in proportion as this spirit prevails, we shall say with the poet,

————— *Veniam*

*Veniam petimus
Dabimusque vicissim.*

FREE liberty must, therefore, be allowed to every reader to judge for himself what degree of regard is to be paid to a few passages, wherein the Abbé gives such an unbounded preference to some of his favourite French Catholic Preachers, above those of the Protestant Church, and the English nation.

To the works of eloquent French writers recommended by M. MAURY, perhaps it will be no discredit to add as a model of Pulpit-Eloquence, the sermons of the late Rev. CHARLES CHAIS, Pastor of the French Church at the Hague*.

For English authors and preachers, the reader is referred to several of the

* The Sermons of the Rev. C. Chais were printed in 1790, in two volumes; for a character of which, the reader is referred to the Appendix to the twenty-eighth volume of the Monthly Review, and the Appendix to the third volume enlarged.

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notes annexed to the following translation.

Of those who have written professedly on the subject of Eloquence, the student may profitably peruse CICERO, QUINTILIAN, and LONGINUS among the ancients; and such modern authors as WARD, GIBBON, FORDYCE, CAMPBELL, BLAIR and POLWHELE; to which may be added ROLLIN and FENELON.

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Of those who have written professedly on the subject of Eloquence, the student may possibly peruse Cicero, Quintilian, and Longinus among the ancients; and such modern authors as Ward, Gifford, Forster, Campbell, Blair, and Townshend; to which may be added Romain and Ferguson.



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THE



THE
PRINCIPLES
OF
ELOQUENCE.

SECTION I.

Design of this Discourse.

IN presenting the public with this feeble production, I propose, with a just diffidence of my own abilities, to lay before them some observations which have occurred to me in the course of my reading, or oratorical compositions, respecting the art of Eloquence which it is the study of my life to cultivate.

THEY were written at first merely for my own private use. If I have sometimes given

B

a decided

a decided opinion, I intreat the reader to remember that I speak to him with freedom, yet without presumption, and that I myself am far from considering the result of my observations as laying down rules of the art.

THE general idea which I form, at first view, of the eloquence of the pulpit is this,

SECTION II.

A Description of the Eloquence of the Pulpit.

A MAN of sensibility discovers his friend about to take a step contrary to his interest or duty. He is desirous of opposing it, but he is afraid of repelling confidence by a hasty contradiction. He gently insinuates himself into his mind. He does not, at first, oppose. He enquires. He is not regarded. He requires only to be heard, and instantly he states his reasons, and offers convincing arguments with modest diffidence.---No answer is returned. He then complains, not of obstinacy, but of silence. He meets all objections and refutes them. Animated by the tender zeal of friendship,



friendship, he is far from attempting to shine by his wit, or to dishearten by his reproaches. He speaks only the language of affection. At length assured of having arrested the attention of his friend, he uncovers the precipice under his feet, and shews him all its depth, in order to alarm his imagination, that weakest, and yet most predominant of our faculties:

He thus succeeds in moving him. He now descends to entreaty, and gives an unrestrained vent to his sighs and tears.---The work is done; the heart yields, and his friend is fully persuaded. They both embrace; and it is to the eloquence of friendship that reason and virtue are indebted for the honour of victory.

CHRISTIAN ORATORS! behold your model. Let that compassionate man who should be affected with sympathetic tenderness in order to convince, be you; and that friend who should be moved in order to be undeceived, be your auditory.

SECTION III.

Of the Means of persuading a large Assembly.

IT is only necessary, in fact, for the Orator to keep one man in view amidst the multitude that surrounds him; and, excepting those enumerations which require some variety in order to paint the passions, conditions, and characters, he ought merely, while composing, to address himself to that one man, whose mistakes he laments, and whose foibles he discovers. This man is, to him, as the genius of Socrates* standing continually at his side, and, by turns, interrogating him, or answering his questions. This is he whom the Orator ought never to lose sight of in writing, till he obtains a conquest over his prepossessions. The argu-

* LACTANTIUS observes (*de origine erroris*, li. 14.) that "SOCRATES affirmed that there was a demon or tutelary angel constantly near him, which had kept him company from a child, and by whose beck and instruction he guided his life."—See a farther account in the life of Socrates, *New Biographical Dictionary*. See, also, *Universal History*, vol. i. page 103. and *Turret. Instit. Theolog.* vol. i. p. 616, 617.

ments which will be sufficiently persuasive to overcome *his* opposition, will equally controul a large assembly.

THE Orator will derive farther advantages from a numerous concourse of people, where all the impressions made at the time will convey the finest triumphs of the art, by forming a species of action and re-action between the auditory and the speaker*. It is in this sense that Cicero is right in saying that "no man can be eloquent without a "multitude to hear him†" The Auditor came to hear a discourse;---the Orator attacks him; accuses him; makes him abashed; addresses him, at one time, as his confident, at another, as his mediator, or his judge. See with what address he unveils his most concealed passions; with what penetration he shews him his most intimate thoughts; with what energy he annihilates his best-framed excuses;---The culprit repeats

* "The very aspect of a large assembly, engaged in some debate of moment, and attentive to the discourse of one man, is sufficient to inspire that man with such elevation and warmth, as both gives rise to strong expressions, and gives them propriety. Passion easily rises in a great Assembly, where the movements are communitated by mutual sympathy between the Orator and the Audience." BLAIR'S Lectures, vol. II. p. 56, 4to.

† *Orator sine multitudinis audientis eloquens, esse non potest.* Brutus 238.

Profound

Profound attention, consternation, confusion, remorse, all announce that the Orator has penetrated, in his retired meditations, into the recesses of the heart. Then, provided no ill timed sally of wit follow to blunt the strokes of christian Eloquence, there may be in the church two thousand Auditors, yet there will be but one thought, but one opinion: and all those individuals united form that ideal man whom the Orator had in view while composing his discourse,

SECTION IV.

Advantages of an Orator's studying himself.

BUT, you may ask, where is this ideal man, composed of so many different traits, to be found, unless we describe some chimerical being? Where shall we find a phantom like this, singular but not outré, in which every individual may recognize himself, although it resembles not any one? Where shall we find him?---In your own heart.---Often retire there. Survey all its recesses.

recesses. *There*, you will trace both the pleas for those passions which you will have to combat, and the source of those false reasonings which you must point out. To be eloquent, we must enter within ourselves. The first productions of a young Orator are generally too far fetched. His mind, always on the stretch, is making continual efforts, without his ever venturing to commit himself to the simplicity of nature, until experience teach him, that, to arrive at the sublime, it is, in fact, less necessary to elevate his imagination, than to be deeply impressed with his subject.

If you have studied the sacred books; if you have observed men; if you have attended to writers on morals who serve you instead of Historians; if you have become familiar with the language of Orators; make trial of your Eloquence upon yourself: become, so to speak, the Auditor of your own discourses; and thus, by anticipating the effect which they ought to produce, you will easily delineate true characters; you will perceive, that, notwithstanding the shades of difference which distinguish them, all men bear an interior resemblance to one another, and that their vices have an uniformity, because they always proceed either from
weakness

weakness or interest. In a word, your descriptions will not be indeterminate: and the more thoroughly you shall have examined what passes within your own breast, with more ability will you unfold the hearts of others.

SECTION V.

Of Rhetorical Composition.

THESE general principles are insufficient. Let us, then, pass on to particulars, and apply the rules of art to the composition of a discourse.

“It is an arduous undertaking,” says the Roman Orator, “to appear before a numerous assembly which listens to our discussion of the most important subjects, since there is scarcely any one who will not more nicely and rigidly observe the faults than the beauties of our discourses; for whenever

"whenever we speak in public, judgment is pronounced upon us*."

INDEED, besides the natural talent which Eloquence requires, and the want of which, application never supplies, every Orator, who wishes to give satisfaction to his Auditory, must join to the instruction which he has derived from his preparatory studies, an intimate knowledge of the subject which he proposes to discuss. He must meditate on it for a considerable time in order to perceive all its principles, and to discover all its relations†.

It is by this operation, purely intellectual,

Magnum quoddam est onus atque munus Jascipere atque profiteri se esse, omnibus stantibus, unum maximis de rebus, magno in contentu hominum audiendum. Adest enim sere nemo quin acutius atque acrius, vitia in dicente quam recta videat; quoties enim dicimus, toties de nobis judicatur.
Briens. 27, 225.

M. Maury's translation of the former part of the above quotation is periphrastic rather than just. The English translation is literal from the French, which is also followed in some other quotations.

† "The foundation of all that can be called Eloquence, is good sense and solid thought. Let it be the first study of public Speakers, in addressing any popular Assembly, to be previously masters of the business on which they are to speak; to be well provided with matter and argument;

intellectual, that we collect, according to the expression of Cicero, "a forest of ideas and "subjects", the accumulation of which excites in the Orator a certain eagerness to write, or rather constrains him to deliver by himself the thoughts that occur to his mind; and afterwards renders his matter more copious, and his composition more energetic and perfect. If, at such moments, he would avoid the labour of the memory, he should write as fast as he composes.

When the Orator hath once collected the principal proofs which are like the materials of the building, he quickly makes himself master of his subject; he already discerns the whole of the discourse through those detached ideas which form the ground work, as soon as he directs them to one point.

This disposition costs the Orator little; "for the discourse," says Fenelon, "is the

"ment; and to rest upon these the chief stress. This will
 "always give to their discourse an air of manliness and
 "strength, which is a powerful argument of persuasion.
 "Ornament, if they have genius for it, will follow of
 "course."

BLAIR'S *Lectures*, vol. ii. p. 49.

* *Sylva rerum ac sententiarum comparanda est*, De Orat. 29.

"proposition

“ proposition unfolded, and the proposition
 “ is an abstract of the discourse*.”

In pointing out this method of study, it is my endeavour to conform to it, while, in writing, the different desultory reflections which I have suggested on the principles of Oratory, begin now, of their own accord, to arrange themselves into proper order.

Do you feel when composing, notwithstanding these precautions, the languor of an exhausted imagination?---Quit your retirement.---Converse upon your subject with an intelligent friend. By communicating to him your first thoughts, you will thereby extend the circle of your ideas; and in such moments of enthusiastic fervour, some fortunate strokes will escape you which you had searched for in vain in the retirement of the closet.

* *Letter on Eloquence, addressed to the French Academy.*
 p. 180, in *Stevenson's translation.*

SECTION VI.

Of the Plan of a Discourse.

HAVE you thoroughly investigated the principles, and dived, if I may so speak, to the bottom of your subject? It is here where art begins. It is time to fix your plan.

THIS is generally the part which costs much labour, and which very much influences the success of the discourse.

WE may censure the method* of divisions as a fatal restraint on Eloquence; let us, nevertheless,

* " In all kinds of Public Speaking, nothing is of
 " greater consequence than a proper and clear method. . .
 " Though the method be not laid down in form, no dis-
 " course, of any length, should be without method; that
 " is, every thing should be found in its proper place. Every
 " one who speaks, will find it of the greatest advantage to
 " himself to have previously arranged his thoughts, and
 " classed under proper heads, in his own mind, what he is
 " to deliver. This will assist his memory, and carry him
 " through his discourse, without that confusion to which
 " one is every moment subject, who has fixed no distinct
 " plan of what he has to say.

" And

nevertheless, adopt it without fearing to diminish the energy of rhetorical movements, while it directs them with greater exactness. Genius needs to be guided in its progress, and the curb which preserves it from wandering restrains by salutary checks, and renders it the greatest service. It is thus that genius becomes strengthened and increased, when it proceeds under the guidance of reason and judgment*.

THE

"And with respect to the hearers, order in discourse is absolutely necessary for making any proper impression. It adds both force and light to what is said. It makes them accompany the Speaker easily and readily, as he goes along; and makes them feel the full effect of every argument which he employs.

"In every sort of Oration, a clear method is of the utmost consequence; but in those embroiled and difficult cases which belong to the Bar, it is almost all in all. Too much pains, therefore, cannot be taken in previously studying the plan and method. If there be indistinctness and disorder there, we can have no success in convincing; we leave the whole cause in darkness." BLAIR'S *Lectures*, vol. ii. p. 53, 54, 83. See also the same author's judicious sentiments in favour of division in sermons, p. 170.

* The following observations exactly correspond with the sentiment of our Author: "Nothing can contribute more towards bringing the powers of genius to their ultimate perfection, than a severe judgment equal in degree to the genius possessed. For the greater are the strength
"and

THE hearer who knows not whither we are conducting him soon wanders. The plan is so necessary in order to fix his attention, that it

“ and vivacity of the imagination which gives birth to those
 “ ideas, the greater must be that wisdom and prudence
 “ which are requisite to moderate the fire of imagination,
 “ and rule its vivacity when it becomes too daring. Reason
 “ ought to be stronger than genius, in order to know
 “ how far enthusiasm may go. The judgment and prudence
 “ which should belong to such a one for the improvement
 “ and balance of his genius ought themselves to be
 “ brought to their utmost perfection by the ministration of
 “ art, without which nothing exact or regular can be produced.” *Reflections on ARISTOTLE'S Art of Poetry*, §.
 “ 16, 17.

“ In order to render the productions of genius regular
 “ and just, as well as elegant and ingenious, the discerning
 “ and coercive power of judgment should mark and restrain
 “ the excursions of a wanton imagination; in other
 “ words, the austerity of reason should blend itself with
 “ the gaiety of the graces.—The proper office of judgment
 “ in composition, is to compare the ideas which imagination
 “ collects; to observe their agreement or disagreement,
 “ their relations and resemblances; to point out such
 “ as are of a homogeneous nature; to mark and reject such
 “ as are discordant; and finally, to determine the truth and
 “ utility of the inventions or discoveries which are produced
 “ by the power of the imagination. This faculty is,
 “ in all its operations, cool, attentive, and considerate. It
 “ canvasses the design, ponders the sentiments, examines
 “ their propriety and connection, and reviews the whole
 “ composition with severe impartiality. Thus it appears
 “ to be in every respect a proper counterbalance to the rambling
 “ and volatile power of imagination.”

Essay on Genius, B. I. §. 1. p. 8. 9.

remains

remains no longer a question whether the Orator ought to point it out to him.

Is this plan (as indispensably requisite to be composed with method as to be heard with effect), ill conceived, obscure, and indeterminate? There will be in the proofs an inevitable confusion, the subjects will not be clearly distinguished, and the arguments, instead of affording each other a mutual support, will interfere*.

* "A sermon," says Mons. CLAUDE, "should *clearly* and purely *explain* a text, make the sense easy to be comprehended, and place things before the people's eyes so that they may be understood without difficulty. This rule condemns embarrassment and obscurity, the most disagreeable thing in the world in a pulpit. It ought to be remembered, that the greatest part of the hearers are simple people, whose profit, however, must be aimed at in preaching: but it is impossible to edify them, unless you be very clear.

"As to learned hearers, it is certain, they will always prefer a clear before an obscure sermon; for, first, they will consider the simple, nor will their benevolence be content if the illiterate be not edified; and next, they will be loth to be driven to the necessity of giving too great an attention, which they cannot avoid, if the preacher be obscure. The minds of men, whether learned or ignorant, generally avoid pain; and the learned have fatigue enough, in the study, without increasing it at church." ROBINSON'S *translation of CLAUDE, on the composition of a sermon*, vol. i. p. 11.

THE more you study your plan, the greater enlargement you give to your subject. Statements which, at first, seemed sufficiently copious to embrace the substance of a discourse in all its extent, scarcely form a sub-division fertile enough when you are acquainted with the method of expanding your ideas.

FAR from a Christian Orator be those plans which dazzle by a sophistical singularity, a far-fetched antithesis, or a subtle paradox; plans neither sufficiently distinct to be retained, nor sufficiently important to be filled up, and which only hold out vain and useless speculations; plans built either upon undistinguishing epithets, which open no field for argument, or upon pretences more suited to an episode than to the division of a sermon. Let those uniform and corresponding sub-divisions between the two branches of a discourse be especially discarded, which form a puerile contrast equally unworthy of an art so noble, and a ministry so august.

Avoid such dazzling faults. Give me a plan simple and rational. Your proofs, clear and distinct, will imprint themselves on my memory; and I shall render to your Eloquence the best of all homages if I retain a lasting

lasting remembrance of what I have heard;
for the best sermon is that which the hearer
most easily recollects*.

* The judicious FENELON animadverts with a becoming severity, on the preacher's perversion of these words, "I have eaten ashes like bread*," who discovered his aim to be to dazzle his hearers, and to amuse them with points of wit, or puzzling riddles; and he observes that "instead of the preacher's laying down quaint conceits for the subject of his discourse, he ought, in the division of a sermon to give such a one as naturally arises from the subject itself, and may impart light and just order to the several parts; such a division as may be easily remembered, and at the same time help to connect and retain the whole; a division, in fine, that may shew at once the extent of the subject, and of all its parts."

Dialogues concerning Eloquence, p. 4. 5. 7.

The same writer also observes that "there should be nothing refined or far-fetched in a Christian Orator's instructions; nor should he be setting up for wit and delicacy of invention when he ought to speak with the utmost seriousness and gravity, out of regard to the authority of the Holy Spirit whose words he borrows." *Ibid.* p. 146.

"What," says he, "could we think of a preacher who should, in the most affected jingle of words, shew sinners the divine judgment hanging over their heads, and hell open under their feet? There is a decency to be observed in our language as in our cloaths. A disconsolate widow does not mourn in fringes, ribbons, and embroidery; and an apostolical minister ought not to preach the word of God in a pompous style, full of affected ornaments (or quaint conceits). The Pagans would not have endured to see even a comedy so ill acted."

Letter to the French Academy, p. 176.

* PSAL. cii. 9.

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SEC

SECTION VII.

Of Plans drawn from the Text.

EVERY Orator possessed of original ideas, without ever attempting to astonish, will have new and striking plans, merely by attending to the scope of his own genius.

PLANS are frequently singular and whimsical, especially when they are drawn from the text. This irksome restraint scarcely ever succeeds in moral discourses.

MASSILLON hath sketched out the division of his sermon on confession, where we find so many beauties in detail, upon a passage in the Gospel. He takes for his text that verse of St. John*, *There was a multitude of blind, halt, and withered.* MASSILLON compares the sinners, who surround the confessionals† to the sick people who were upon the side of the pool of Jerusalem; and he shews the analogy of those corporeal infirmities with

* John, c. v. verse 3.

† French—*les tribunaux de la penitence.*

the most usual abuse which renders confessions of no utility. *There were blind people; defect of knowledge in the examination: There were halt; insincerity in the confession. There were impotent folk, withered; want of sorrow in the repentance.*

This application is doubtless ingenious; but it is too far fetched. The excellent taste of MASSILLON only yields this once to the temptation of drawing a very artificial plan from the analysis of his text*.

* Methinks the censure of Doctor BLAIR applies to this quaint division of Massillon's discourse, when he remarks, that "the defects of most of the French sermons are these" "from a mode that prevails among them of taking their texts from the lesson of the day, the connection of the text with the subject is often unnatural and forced, and their applications of Scripture are fanciful rather than instructive."—He farther remarks, "that their method is stiff and cramped, by their practice of dividing their subject always either into three, or two, main points; and their composition is in general too diffuse, and consists rather of a very few thoughts spread out, and highly wrought up, than of a rich variety of sentiments. Admitting, however, all these defects, it cannot be denied, that their sermons are formed upon the idea of a persuasive popular Oration; and therefore," he adds, "I am of opinion, they may be read with benefit." BLAIR's *Lectures*, vol. iii. p. 119.

He has made a happier use of the famous passage *It is finished*, in his sermon on the Passion. But this interpretation is not his own, it having been previously unfolded in various monastic pieces.

It appears to me that the method of adapting the text to the plan can hardly ever be successfully made use of in instructions purely moral; and that it succeeds much better in mysteries*, in funeral orations, and panegyrics, where the text will not suit the discourse unless it makes known the subject, and, at least indirectly, comprehends the division.

It is easy to find in the holy Scripture verses consonant to the principal idea which we intend to express; and we are always pleased with the Orator for those successful applications which, in some measure, render sacred the plan he hath chosen†.

* *Et dans les Mystères.* The Author probably means here, the solemn services of the Church, such as feasts, fasts, communions, &c.

† "I must confess I always disliked a forced text. Have you not observed that a preacher draws from a text whatever sermons he pleases? He insensibly warps and bends his subject to make the text fit the sermon that he has occasion to preach. This is frequently done, but I cannot approve of it." *Dialogues concerning Eloquence*, p. 146.

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SECTION VIII.

Of the Progression of the Plan.

WHETHER it be a moral subject that is discussed, or one's talent be exercised upon panegyrics or mysteries, it is always necessary to observe a specified progression in the distribution of the plan, in order to impart an increasing force to the points adduced, to give weight to the argument, and energy to the rhetorical movements. It is as rare as it is difficult to render both parts of a sermon equally excellent, because the same resources seldom present themselves to the imagination of the Orator. The latter, however, ought to excel the former. Eloquence always declines when it ceases to rise. It is therefore to the second branch of the division that the most persuasive arguments and pathetic sentiments ought to be reserved.

CICERO, whose plan is very distinct in all his Orations, although seldom announced in the exordium, adopts a method very favourable to the advancement of his proofs, which obliges him to be surpassing himself continually

continually by fresh efforts in proportion as he proceeds in the difficulties of his subject.

OPEN his Orations. He at once denies the fact which is opposed to him; and afterwards he proves, that, by taking its truth for granted, nothing could thereby be concluded against his client.

I SHALL only quote here two striking examples of this excellent method.

IN defending Archias who had been his preceptor, and of whom he always speaks with the most lively gratitude, Cicero thus divides his Oration; "I shall prove that Archias is a Roman citizen; and that, if he were not, he would be very deserving to be one."

THE plan of the Oration in favour of Milo is no less forcible. — "Milo," says he, "hath not slain Clodius; if he had slain him, he would have done well." The mind of man cannot reason with more perspicuity and energy.

NOR are we to conclude that Cicero proceeds thus accidentally on some particular occasions. In his "Oratorical divisions," in that charming dialogue where his great man submits to an examination upon this art by answering all the questions which his son puts to him upon Eloquence, Cicero establishes, as a fixed rule, this manner of dividing the discourse. He says, "It is thus you ought to reason; you must either deny the fact that meets you, or if you admit it, you must prove that the consequences which your opponent has drawn do not result from it." I am aware how seldom it is that we can follow this course in our pulpits, where the subjects discussed are not always doubtful; but the more we imitate this method, the nearer we shall arrive at perfection.

* *Aut ita consistendum est ut quod obijcitur factum neges, aut illud quod factum fateare neges eam vim habere, atque id esse quod adversarius criminetur.* Parag. 29, 101.

SECTION IX.

Of the Injury Wit does to Eloquence.

TO all those rules which art furnishes for conducting the plan of a discourse, we proceed to subjoin a general rule from which Orators, and especially Christian Orators, ought never to swerve.

WHEN such begin their career, the zeal for the salvation of souls which animates them, doth not render them always unmindful of the glory which follows great success. A blind desire to shine and to please is often at the expence of that substantial honour which might be obtained, were they to give themselves up to the pure emotions of piety which so well agree with the sensibility necessary to Eloquence.

It is, unquestionably, to be wished that he who devotes himself to the arduous labours which preaching requires should be wholly ambitious to render himself useful to the cause of religion. To such, reputation can never be a sufficient recompence. But, if motives so pure have not sufficient sway
in

in your breast, calculate, at least, the advantages of self-love, and you may perceive how inseparably connected these are with the success of your ministry.

Is it on your own account that you preach? Is it for you that religion assembles her votaries in a temple? You ought not to indulge so presumptuous a thought. However, I only consider you as an Orator. Tell me then: what is this you call Eloquence? Is it the wretched trade of imitating that criminal, mentioned by a poet in his satires, who “balanced his crimes before his judges with antitheses?” Is it the puerile secret of forming jejune quibbles? of rounding periods? of tormenting oneself by tedious studies in order to reduce sacred instruction into a vain amusement? Is this, then, the idea which you have conceived of that divine art which disdains frivolous ornaments, which sways the most numerous assemblies, and which bestows on a single man the most personal and majestic of all sovereignties? Are you in quest of glory?—You fly from it. Wit alone is never sublime; and it is only by

Crimina rassis

Librat in antithesis. PERS. Sat. 1. l. 85, 86.

the

the vehemence of the passions that you can become eloquent*.

RECKON

* Mr. HUME judiciously observes that " productions which are merely surprizing, without being natural, can never give any lasting entertainment to the mind
 " Too much ornament is a fault in every kind of production. Uncommon expressions, strong flashes of wit, pointed similies, and epigrammatic turns, especially when they recur too frequently, are a disfigurement, rather than any embellishment of discourse. As the eye, in surveying a Gothic building, is distracted by the multiplicity of ornaments, and loses the whole by its minute attention to the parts; so the mind, in perusing a work overstocked with wit, is fatigued and disgusted with the constant endeavour to shine and surprize. This is the case where a writer overabounds in wit, even though that wit, in itself, should be just and agreeable. But it commonly happens to such writers, that they seek for their favourite ornaments, even where the subject affords them not; and by that means have twenty insipid conceits for one thought which is really beautiful," HUME's *Essays*, *Ess.* xix. p. 240, 241.

" I like none of those witty turns which have nothing in them that is either solid, natural or affecting, and which tend neither to convince, nor paint, nor persuade. All such tinsel-wit (as that of Isocrates) must appear still more ridiculous when it is applied to grave and serious matters. You ask, will you then allow of no antitheses?—
 " Yes, when the things we speak of are naturally opposite one to another, it may be proper enough to shew their opposition. Such antitheses are just, and have a solid beauty, and a right application of them is often the most easy and concise manner of explaining things; but it is extremely childish to use artificial turns and windings to make words clash and play one against another. At first,
 " this

RECKON up all the illustrious Orators. Will you find among them conceited, subtle, or epigrammatic writers? No; these immortal men confined their attempts to

affect

"this may happen to dazzle those who have no taste; but they soon grow weary of such a silly affectation. . . . It looks very strange and awkward in a preacher to set up for wit and delicacy of invention, when he ought to speak with the utmost seriousness and gravity; out of regard to the authority of the Holy Spirit whose words he borrows."

FENELON'S *Dialogues concerning Eloquence*, dial. ii. p. 96, and dial. iii. p. 146.

"To form a just notion of TULLY'S Eloquence, we must observe the harangues he made in his more advanced age. Then, the experience he had in the weightiest affairs, the love of liberty, and the fear of those calamities that hung over his head, made him display the utmost efforts of his Eloquence. When he endeavoured to support and revive expiring liberty, and to animate the commonwealth against Antony his enemy, you do not see him use points of wit and quaint antitheses: he is then truly eloquent. Every thing seems artless, as it ought to be when one is vehement: with a negligent air he delivers the most natural and affecting sentiments, and says every thing that can move and animate the passions." *Ibid.* Dial. ii. p. 54.

POPE justly observes;

"True wit is nature to advantage dress,
"What oft was thought, but ne'er so well express;
"Something, whose truth convine'd at sight we find,
"That gives us back the image of our mind.
"As shades more sweetly recommend the light,
"So modest plainness sets off sprightly wit.

"For

affect and persuade; and their having been always simple is that which will always render them great.—How is this? You wish to proceed in their footsteps, and you stoop to the degrading pretensions of a Rhetorician! And you appear in the form of a mendicant soliciting commendations before those very men who ought to tremble at your feet! Recover from this ignominy. Be eloquent by zeal, instead of being a meer declaimer through vanity. And be assured that the most certain method of preaching well for yourself, is to preach usefully to others.

"For works may have more wit than does them good;

"As bodies perish through excess of blood."

Essay on Criticism, l. 300.

The judicious FENELON also remarks, from St. AUSTIN, that "in the Ap. PAUL wisdom did not seek after the beauty of language, but that the beauties of language offered themselves, and attended his wisdom." *Dialogues concerning Eloquence*, Dial. iii. p. 106.

SEC.

SECTION X.

Of the Exordium.

WIT pleases in an epigram or a song, but it never produces great effects in a numerous assembly. True Eloquence proscribes all those thoughts which are too refined or far-fetched to strike the people; for, indeed, what else is it than a brilliant stroke affecting and enlivening a multitude, which, at first view, merely presents to the Orator an extended and motionless heap, and which, so far from participating the sensations of him who speaks, scarcely grants him a cold and strict attention?

THE beginning of a discourse ought to be simple and modest, in order to conciliate to the preacher the good will of his auditory. The Exordium, nevertheless, deserves to be studied with the greatest care. It is proper to confine oneself in this part to the unfolding of a single idea which may include the whole extent of the subject. It is here where indications of the plan should be quickly made known; where the leading aim of the discourse should be pointed out

2

without

without filling up too much room; where lucid principles should discover the deep reflection of the Orator who is capable of obtaining, at once, a commanding influence over all his hearers*.

SUCH is the art of BOSSUET, when, that he might strike the mind forcibly, he says, at the beginning of his funeral Oration for Henrietta of England, that he will “in one
“single woe deplore all the calamities, and,
“in one single death, shew the death and
“the emptiness of all human grandeur.”

* “The first quality of an Exordium is brevity. This, however, has a proper measure, for as it ought not to be excessively long, so neither should it be too short, the middle way is best. If the Exordium were too short, it would oblige the hearer to enter too soon into the matter without preparation enough; and excessive length would weary him; for it is with an auditor, as with a man who visits a palace, he does not like to stay too long in the court, or first avenues, he would only view them transiently without stopping, and proceed as soon as possible to gratify his principal curiosity.” ROBINSON’S CLAUDE, vol. ii. p. 469.

M. CLAUDE farther observes that an Exordium should be clear—cool and grave—engaging and agreeable—connected with the text or subject to be discussed—simple and unadorned—not common, and sometimes figurative; his illustration of these points well deserves perusal. *Ibid.* p. 469, 480.

WHATEVER

WHATEVER doth not lead towards the principal points of a sermon is useless in an Exordium. Let us, therefore, in this part of the discourse, avoid subtle reflections, quotations, essays, common places, and even tropes and metaphors.

“We must not then,” says the Roman Orator, depart from the familiar sense of words, lest our discourse appear prepared with too much labour*.” Let us proceed to our design by the shortest course. Every thing here ought to be adapted to the subject, since, according to the expression of Cicero, “The Exordium is only its porch†.” Let us not imitate those prolix Rhetoricians, who, instead of entering at once on their subject, turn and turn again on all sides, leaving their hearers uncertain of the matter which they are going to handle.

THE Exordium doth not properly begin till the object and design of the discourse are discovered.

* *In exordiendâ causâ servandum est ut usitata sit verborum consuetudo, ut non apparatus oratio esse videatur.* Ad Herennium, lib. i. 7.

† *Aditus ad causam.* Erud.

SECTION XI.

Of the Explication of the Subject.

NO sooner is the subject stated, than we must hasten to define it. This precaution is to be regarded especially in treating on metaphysical subjects, such as Providence, Truth, Conscience, &c. He is sure to wander in vague speculations who neglects to be guided, at first, by clear ideas. It is, certainly, hazardous to rise too much in those preparatory parts; and experience every day teaches us to be distrustful of eloquent introductions.

It is, nevertheless, necessary strongly to fix the attention of a wandering congregation; and I do not see that we violate the rules of art in surprizing the hearer by an unexpected stroke which may draw him off from his own thoughts, provided that this sudden emotion do not beguile his expectation, and that the Orator always proceeds in the enlargement of his subject.

“ I WANT discourses,” says MONTAIGNE,
 “ which make an immediate attack upon the
 “ strong

“strong hold of doubt; I desire good and
 “solid arguments at first sight.” MON-
 TAIGNE is right. Nothing is more impor-
 tant and difficult than to become masters of
 our Auditory, and to enter upon our subject
 with a movement that may affect them.

SENECA opens the first scene of his Tra-
 gedy of Troy with a sublime soliloquy; and
 three verses suffice for his immediately inter-
 esting every heart. We behold, at a dis-
 tance, the city of Troy consumed by the
 flames; and HECUBA, in chains, alone upon
 the theatre, pronounces, with a sigh, these
 eloquent expressions, “Ye princes who con-
 “fide in your power, ye who rule over a
 “numerous court, ye who dread not the in-
 “constant favour of the Gods, and ye who
 “indulge yourselves in the soothing repose
 “of prosperity, behold Hecuba, behold
 “Troy*†!” Who does not then retire within
 D himself,

* *Quicumque regno fidit, et magnâ potens,
 Dominatur Aulâ, nec leves metuit Deos,
 Animumque rebus credulum latis debis
 Me videat et te Troja!*

† VIRGIL describes this affecting scene, when he says,
 Vidi Hecubam, centumque nurus, Priamumque peraras
 Sanguine fœdantem, quos ipse sacraverat, ignes.

ÆNEID, lib. ii. l. 501.

And

himself, and seriously reflect upon the dangers of his fate? It is thus that a great Orator should engage the heart. It is thus he should enrich the beginning of his discourse, provided that the sequel deserve also to be heard after the Auditors have been elevated to such a pitch.

And again,

Hic Hecuba, et natæ nequicquam altaria circum,

Pæripites atra cæli tempestate columbe,

Condensæ et divam amplexæ simulachra tenebant.

L. 515, &c.

SEC-

SECTION XII

Of the Production of Ideas.

IT is this continual propagation of great ideas, by which they are mutually enlivened; it is this art of incessantly advancing in composition, that gives strength to Eloquence, rapidity to discourse, and the whole interest of dialogue to an uninterrupted succession of ideas, which, were they disjointed, would produce no effect, but languish and die.

THE progression which imparts increasing strength to each period is the natural representation of those transports of soul which should enliven throughout the compositions of the Orator. Hence it follows, that an eloquent writer can only be formed by a fertility and vastness of thought,

DETACHED phrases, superfluous passages, witty comparisons, unprofitable definitions, the affectation of shining or surprizing at every word, the extravagance of genius, these do not enrich but rather impoverish a

writer as often as they interrupt his progress*.

LET, then, the Orator avoid, as most dangerous rocks, those ensnaring fallies which would diminish the impetuosity of his ardour. Without pity on his productions, and without ever regretting the apparent sacrifices which it will cost him, let him, as he proceeds, retrench this heap of flourishes which stifles his Eloquence instead of em-

• "The thoughts with which good authors embellish their discourses are plain, natural, and intelligible; they are neither affected nor far fetched, and, as it were, forced in, in order to make a parade of wit, but always rise out of the subject to be treated of, from which they seem so inseparable, that we cannot think the things could have been otherwise expressed, at the same time that every one imagines he would express them the same way." ROLLIN's *Belles Lettres*, vol. ii. chap. iii. §. 2. Art. ii. p. 106.

See also what ROLLIN says of *Shining Thoughts*, v. 2. p. 126.

So FENELON tells us that "there is much gained by losing all superfluous ornaments, and confining ourselves to such beauties as are simple, easy, clear, and seemingly negligent." *Letter to the French Academy*, p. 196.

See also KNOX's judicious remarks, *Essays*, No. 15.

And BLAIR, *Lect.* xviii. p. 384.

bellish.

bellishing it, and which hurries him on forcibly, rather than gracefully, towards his main design.

If the hearer find himself continually where he was; if he discover the enlargement, the return of the same ideas, or the playing upon words, he is no more transported with the admiration of a vehement Orator; it is a florid declaimer whom he hears without effect. He does not even hear him long. He also, like the Orator, makes idle reflections on every word. He is continually losing sight of the thread of the discourse amidst those digressions of the Rhetorician who is aiming to shine while his subject languishes. At length, tired with this redundancy of words he feels his exhausted attention ready to expire with every breath.

MISTAKEN man of genius! wert thou acquainted with the true method of attaining Eloquence, instead of disgusting thy hearer with thy insipid antitheses, his attention would not be at liberty to be diverted. He would partake of your emotions. He would become all that you mean to describe. He would imagine that he himself could discover the plain and striking arguments which
you

you laid before him, and, in some measure, compose your discourse along with you. His satisfaction would be at its height, as would be your glory. And you would find that it is the delight of him who hears, which always ensures the triumph of him who speaks".

"A GOOD

* "What formed the distinct character of Father MASSILLON'S Eloquence was, that all his strokes aimed directly at the *heart*, so that what was simply reason and proof in others, was feeling in his mouth. He not only convinced, he affected, moved, and melted his hearers. He did not confine himself to discover only the injustice and unreasonableness of vice; he shewed it in such a hideous and hateful light, that you could no longer suffer yourself to be under the empire of such a cruel tyrant; you could no longer consider it in any other light than that of a sworn enemy of your felicity. Entering into a holy indignation against yourself, you would appear to yourself so blind, so unjust, so miserable, that you would see no other remedy than that of falling into the arms of virtue.—Sermons composed in this taste cannot fail of being heard with extreme attention, every one sees himself in the lively and natural pictures in which the preacher paints the human heart, and discovers its most secret springs of action. Every one imagines the discourse is addressed to him, and thinks the Orator meant him only. Hence the remarkable effects of his instructions: no body after hearing him stopped to praise, or criticise his sermon. Each auditor retired in a pensive silence, with a thoughtful air, downcast eyes, and composed countenance, carrying away the arrow which the Christian Orator had fastened in his heart. These silent suffrages exceed the loudest applauses. When Father MASSILLON had preached his first advent at Versailles, Louis XIV. said these remarkable words to him, *Father,*

"I have

"A good judge of the art of Oratory," says Cicero, "need not hear an Orator in order to judge of his merits.---He passes on---He observes the judges conversing together---restless on their seats---frequently enquiring in the middle of a pleading whether it be not time to close the trial and break up the court. This is enough for him. He perceives at once that the cause is not pleaded by a man of Eloquence who can command every mind as a musician can produce harmonious strains by touching the strings of his instrument."

"I have heard many fine Orators in my chapel, and have been much pleased with them: but as for you, always when I have heard you, I have been very much displeased with myself. A finished encomium, which does equal honour to the taste and piety of the monarch, and the talents of the preacher." *Preface to MASSILLON's Sermons.*

As a confirmation of this account of Massillon's Eloquence, Veltaine tells us, that when he was preaching that sermon intitled "the small number of the elect," and which he considers as equal to any thing of which either ancient or modern times can boast, towards the close of the discourse the whole Assembly were moved; by a sort of involuntary motion they started up from their seats; and such indications of surprise and acclamations were manifested as disconcerted the Speaker, while they imparted an increased effect to his discourse.

ENCYCLOPÉDIE, *Art. Eloquence.*

" BUT

" But if he perceive, as he passes on, the
 " same judges attentive--their heads erect--
 " their looks engaged, and apparently struck
 " with admiration of the speaker, as a bird
 " is charmed with the sweet sounds of mu-
 " sic; if, above all, he discover them most
 " passionately affected by pity, by hatred,
 " or by any strong emotion of the heart;
 " if, I say, as he passes on, he perceive these
 " effects, though he hear not a word of the
 " Oration, he immediately concludes that a
 " real Orator is in this assembly, and that
 " the work of Eloquence proceeds, or ra-
 " ther is already accomplished*."

* Itaque intelligens dicendi existimator non assidens et
 attenti audiens, sed uno aspectu et prateriens de Oratore
 sapè judicat. Videt oscitantem Judicem, loquentem cum
 altero, nonnunquam etiam circumstantem, mittentem ad ho-
 ram; quassorem ut dimittat rogantem: intelligit Orato-
 rem in eà causà non adesse qui possit animis Judicum admo-
 vere orationem tanquam fidibus manum. Idem si prateriens
 aspexerit, erectos intuentes Judices, ut avem cantu aliquo,
 sic illos viderit oratione quasi suspensos teneri; aut id quod
 maximè opus est, misericordid, odio, motu animi aliquo per-
 turbatos esse vehementius: ea si prateriens, ut dixi, ad-
 spexerit, si nihil audierit, tamen Oratorem versari in illo
 judicio, et oratorium fieri aut perfectum jam esse profectò
 intelliget.

SECTION XIII.

Of the Eloquence of the Bar.

THE BAR is an excellent school for imparting that rhetorical propagation to ideas, which is one of the most difficult secrets in the art of Oratory.

I HAVE attended the Courts: I have heard some eloquent Advocates, and a great number of those flippant Orators whom Cicero styles "not Orators, but practitioners of a great volubility of speech*."

I ACKNOWLEDGE, however, that I have often admired Advocates, indifferent enough in other respects, who possessed, in the highest degree, the valuable talent of arranging their proofs methodically, and of imparting progressive energy to the reasoning. This kind of merit, as usual at the Bar as it is scarce every where else, is also much less remarked there; whether it be reserved to gentlemen of the profession to be thoroughly

* *Non Oratores, sed operarios linguæ celerè et exercitati.*

Brutus, 18, 83.

sensible of its value in the opening of a cause; or whether it be that arguments becoming more gradually forcible in juridical discussions, an adherence to the natural order is sufficient for the pleader to state them to advantage*.

† THERE are, at this time, the most distinguished talents at the Bar: but there hath been a complaint for a long while, and justly, of a sad declension†.

* "The best advice," says M. ROLLIN, "that can be given to young people who are designed for the Bar, is to take for the model of their style, the solid foundation of Demostheneæ, embellished with the graces of Cicero, so that the severity of the former may be softened by the graces of the latter; and that the conciseness and vivacity of Demostheneæ may correct the luxuriancy, and perhaps the too loose way of writing with which Cicero is reproached." ROLLIN's *Bellas Lettres*, v. ii. ch. iii. §. iii. Art. ii. p. 262. 266.

See the various useful remarks of the same author on "the Eloquence of the Bar," vol. ii. ch. iii. §. iii. throughout.

† Mr. KNOX finds occasion to observe, that "the Eloquence of the Bar is greatly degenerated from that liberal oratory which immortalized Cicero." See his strictures on this subject in his *Liberal Education*, §. 20. p. 188.

THE Chancellor D'AGUESSEAU, who in discharging the functions of his public employment, hath acquired the greatest renown in this age, is universally esteemed a man of extraordinary abilities; a profound lawyer; a correct and elegant writer. But I am not aware that the public opinion allows him the same superiority as an Orator, although he hath handled many subjects worthy of the highest strains of Eloquence. This illustrious magistrate was not as yet possessed of all the strength of his genius when he employed himself on subjects of a rhetorical nature; and it would be doing him injustice to judge of his talents by a small number of discourses which were the earliest productions of his youth.

ADVOCATES, in general, do not take sufficient pains with their causes. They are more copious than vehement; and many of them sacrifice glory to vanity, by lengthening out their pleadings, that they may engross more attention from a public audience.

BUT it is not enough to shew oneself; it is necessary to be held in admiration when one wishes to become celebrated.

NOR

Nor ought it to be concealed, that literary men, who are accustomed to write with more care, have a marked superiority over Advocates, whenever they assume their profession.

NEITHER LE MAITRE, nor PATRU* occupy the first place at the French Bar. This honour is reserved for PELISSON†, who

* "PATRU was the first," says Voltaire, "who introduced correctness and purity of language in pleadings." He obtained the reputation of a most exact speaker and excellent writer, and was esteemed so perfectly knowing in grammar and his own language, that all his decisions were submitted to as oracles. Born 1664, died 1681. *Biog. Dictionary.*

† PELISSON composed three famous pleadings on behalf of Fouquet, who had been his patron and Superintendant of the Finances, but afterwards disgraced. Voltaire says, "they resemble those of the Roman Orator, the most of any thing in the French language. They are like many of Cicero's Orations: a mixture of judicial and state affairs, treated with an art void of ostentation, and with all the ornaments of an affecting Eloquence." *General Biog. Dictionary.*

"Pelisson was one of the finest geniuses of the seventeenth century. He excited the admiration of all around him—His 'Preface to the works of Sarrafin,' is reckoned a master-piece in its way. 'He was,' says Voltaire, 'an indifferent poet, but a man of great eloquence and learning.'"

New Biographical Dictionary.

hath

hath deserved immortal fame by composing his memoirs for the superintendant Fouquet: but above all for ARNAUD, who hath, himself, surpassed all Advocates in "The apology for the English Catholics," accused of a conspiracy against King Charles II. in 1678. Read that eloquent discussion. What tears will not Arnaud draw from you upon the death of the virtuous Viscount Stafford! An Orator, without attempting to be one, he does not discover any design to affect you; but, by the simple recital of facts, merely by logical arguments, by the depositions of the witnesses upon which the Catholics were condemned, he irrefragably proves their innocence, he moves your compassion for the fate of the unfortunate persons, whose misfortunes he recounts, and he stamps with perpetual infamy the memory of the famous Oates, who invented that absurd calumny*. Never was moral demonstration

* M. Maury expresses himself like a zealous Catholic. It must, at the same time, be owned, that much of the virulence of party-animosity between Protestants and Papists distinguished the transactions of the reign of Charles II. The trial and conviction of the Jesuits and of Stafford, with all the concomitant circumstances attending these events, have given rise to a difference of opinion respecting the innocence or guilt of that unfortunate nobleman.

Without deciding on the subject, the reader is referred

stration carried farther. Nor ought we to forget that in this work Arnaud justifies the Jesuits whom he hated, and defends their cause with a zeal as noble as affecting.

It were doubtless to be wished, that this celebrated Arnaud had always selected subjects equally proper for the display of his talents. He was only in his twenty-eighth year when Des Cartes consulted him on his "Physical Meditations," and was astonished at the depth of his genius. He was born with the spirit of a warrior. The works he composed were chiefly polemical. But he deserves to be ranked amongst the most eloquent men of his age. We know that he was a most profound grammarian, and that he equalled Malebranche in metaphysics. Boileau esteemed him as his oracle in poetry; he remained constantly attached to him notwithstanding his long misfortunes; and afterwards rendered homage to the merit of this illustrious exile, in his epitaph for Bour-

ferred to *Hume's History of England*; also to *Titus Oates's narrative of the Popish Plot, with other Tracts on the same subject*, 1679.

daloue,

daloue, whom he styles, "after Arnaud, the most illustrious man in France*."

* After this brief sketch of the Eloquence of French Advocates, it will afford the reader no unpleasing comparison if he turn his thoughts to the English Bar. The Editor confesses that he should deem it a reflection on the gentlemen of the learned profession, were he to circumscribe the number of eloquent men among them within as narrow bounds as the Abbé does those of his nation.

The English Bar has long continued to be a school for Eloquence. There, some of our greatest Statesmen and parliamentary Orators have been formed for eminence. While the names of Harcourt, Hardwicke, Blackstone, and others, are left on record, and such men who still exist are mentioned, as Mansfield, Thurlow, Loughborough, Pitt, Erskine, and others, the reputation of the English Bar is secured, and the noblest patterns are presented for the imitation and laudable emulation of others of the same learned body who are rising into public notice and estimation.

SECTION XIV.

Of Cicero.

IT would be a vain attempt to excuse the distance, so perceptible, between the Advocates of the French Bar, and the Orators of the Roman Senate, by suggesting the different interests which were entrusted to them. Cicero, I know, has sometimes had the glory of being styled "the Defender of the Republic:" but did he not often undertake causes of less importance? and are not most of his Orations devoted to the affairs of his fellow-citizens? This great man wanted not an extraordinary Auditory in order to display all the riches of his genius. He was more eloquent when he pleaded before the Roman people, than when he spoke in the presence of Cæsar.

His Oration for Ligarius is written in a charming style; but it is not considered as the most eloquent of his works. Cicero requests the life of Ligarius of an usurper, as if he were imploring the clemency of a lawful sovereign. The commendations which he lavishes on Cæsar in the ingenious conclusion

conclusion of his speech, seem to justify the reproaches which he received from the stoic Brutus, after the death of the Dictator, in that famous letter where Brutus accuses him of flattering Octavius, and which is justly ranked amongst the chief productions of antiquity.

It is in his Orations against Verres; against Catiline; in his second Philippic; in the conclusions of all his speeches; it is in his treatises of "the Orator," and of "illustrious Orators," that we find the Eloquence of Cicero. All his writings ought to be the manual of Christian Orators.

The rapidity with which he composed his immortal discourses, notwithstanding the multiplicity and importance of the concerns which oppressed him, did not prevent him from bestowing on his style a perfection so uncommon, that it is as easy to understand his Orations, as it is difficult, and perhaps even impossible, to translate them well. His example evidently proves that our Advocates should not justify their inattention to Elocution by the inevitable avocations of their profession.

E

It

It was during a very short interval, and amidst the agitation of a civil war, that Cicero published his famous Orations against Marc. Antony, which he called his *Philippics*.

We are at a loss to conceive how he could retain sufficient freedom of mind, after the death of Cæsar, and in the sixty-fourth and last year of his life, to compose those fourteen discourses with which he finished his rhetorical career.

Bruce, whose taste was as severe as were his morals, openly disapproved, in the writings of the Roman Orator, of this inexhaustible exuberance, this copiousness, always elegant and harmonious, which sometimes, perhaps, enervated his vigour; and he told Cicero himself that his Eloquence wanted reins. Posterity hath thought with Bruce.

* Of Cicero, Abp. Fenelon makes the following remarks in his *Dialogues*: he observes, that "Tully said there were very few compleat Orators who knew how to seize and captivate the heart;" and he owns that even this Orator was sometimes deficient in this respect, as the rhetorical flowers with which he embellished his harangues were more calculated to amuse the fancy than to touch the heart:

It is not, surely, to be ascribed to any principle of taste, but to the fear of displeasing

heart: he observes farther, that we should distinguish between those orations which Tully composed in his youth, (and which have frequently this defect, while they discover much of his moving and persuading art,) and those harangues which he made in his more advanced age, for the necessities of the republic. In these, he displays the utmost efforts of his eloquence. He is artless and vehement. With a negligent air he delivers the most natural and affecting sentiments, and says every thing that can move and animate the passions.

FENELON'S Dialogue II. p. 52. 54.

CICERO, as an Orator, is thus characterized by Dr. BLAIR. "In all his orations there is high art. He begins generally with a regular exordium; and with much preparation and insinuation prepossesses the hearers, and studies to gain their affections. His method is clear, and his arguments are arranged with great propriety. His method is indeed more clear than that of Demosthenes, and this is one advantage which he has over him: we find every thing in its proper place. He never attempts to move till he has endeavoured to convince; and in moving, especially the softer passions, he is very successful. No man that ever wrote, knew the power and force of words better than Cicero. He rolls them along with the greatest beauty and pomp; and, in the structure of his sentences, is curious and exact to the highest degree. He is always full and flowing, never abrupt. He is a great amplifier of every subject; magnificent, and in his sentiments, highly moral. Though his manner is, on the whole, diffuse, yet it is often happily varied, and suited to the subject. When a great public object roused his mind, and demanded indignation and force, he departs considerably from that loose and declamatory man-

ner

pleasing Augustus, who had shamefully sacrificed his benefactor Cicero, that Virgil and Horace were cowardly enough never to make mention in their poetry of this Orator, as celebrated in the present day as is Rome itself. Virgil, especially, ought not to have forgotten him when celebrating the privileges of the Roman people. But the assassin of Cicero was upon the throne; and the courtly poet did not scruple to make a sacrifice to Augustus of one of the most glorious monuments of his country, in yielding the palm of Eloquence to the Orators of

ner to which he inclines at other times, and becomes exceedingly cogent and vehement. . . . This great Orator, however, is not without his defects. In most of his orations there is too much art, even carried to the length of ostentation. He seems often to aim at obtaining admiration, rather than at operating conviction. Hence, on some occasions, he is shewy rather than solid; and diffuse, where he ought to have been pressing. His sentences are, at all times, round and sonorous; they cannot be accused of monotony, for they possess variety of cadence; but from too great a study of magnificence, he is sometimes deficient in strength. Though the services which he had performed to his country were very considerable, yet he is too much his own panegyrist. Ancient manners, which imposed fewer restraints on the side of decorum, may, in some degree, excuse, but cannot entirely justify his vanity."

BLAIR'S *Lectures*, vol. ii. p. 28.

Greece,

Greece, in preference to the Consul of Rome. *Orabunt (alii) melius causas, &c.**

* The passage referred to by our Author, is to be found in Æneid. lib. vi. l. 849, and stands thus in connection:

Excudent alii spirantia mollius æra: . . .

Credo equidem, viros ducunt de marmore vultus,

Orabunt causas melius, &c.

Tu regere imperio populos, Romane, memento.

Hæ tibi erunt artes; pacique imponere morem,

Pascere subjectis, et debellare superbos.

IN ENGLISH.

" Let others better mould the running mass

" Of metals, and inform the breathing bras,

" And soften into flesh a marble face:

" *Plead better at the Bar, &c.*

" But Rome, 'tis thine alone with awful sway

" To rule mankind, and make the world obey;

" Disposing peace and warthy own majestic way.

" To tame the proud, the fetter'd slave to free:

" These are imperial arts, and worthy thee!"

DRYDEN.

SEC.

SECTION XV.

Of Demosthenes.

NOTWITHSTANDING the decision of Virgil, learned men have not passed judgment unanimously between Cicero and Demosthenes. These two Orators hold nearly an equal rank*.

CICERO

* The opinions of learned men, have indeed, been various, as M. Maury intimates, respecting the intrinsic and relative merits of Cicero and Demosthenes. Out of a variety which might be mentioned, the following observations are selected:

QUINTILIAN says, " Quorum ego virtutes plerasque
 " arbitror similes, consilium, ordinem dividendi, præpa-
 " randi, probandi rationem; omnia denique, quæ sunt
 " inventionis. In eloquendo est aliqua diversitas; densior
 " ille, (Demosthenes) hic (Cicero) copiosior: ille conclu-
 " dit adstrictius; hic latius pugnat: ille acumine semper;
 " hic frequenter et pondere: illi nihil detrahi potest; huic
 " nihil adjici; curæ plus in hoc; in illo naturæ—ceden-
 " dum vero in hoc quidem, quod ille et prior fuit, et ex
 " magna parte Ciceronem, quantus est, fecit. Nam mihi
 " videtur M. Tullius cum se totum ad imitationem Græco-
 " rum contulisset, effinxisse vim Demosthenis, copiam Pla-
 " tonis jucunditatem Isocratis."

QUINT, lib. x. c. 1.

LONGINUS,

CICERO hath an unquestionable advantage over his rival in literature and philosophy
 but

LONGINUS, also, draws the following comparison on this subject, when he says to this effect: "My dear Terentianus, Cicero himself differs not in any respect more than in what I have mentioned from Demosthenes. Demosthenes is concisely, Cicero is diffusely sublime. Demosthenes, who burns and bears down all before him with an irresistible violence, rapidity, strength and fury, may be compared to an hurricane or a thunderbolt: but Cicero's Eloquence, I apprehend, resembles some overwhelming conflagration, that spreads and destroys all before it, retains an intense and inextinguishable heat, breaks out in different forms in different places, and is nourished by inexhaustible supplies of fuel."

PENELON passes a similar judgment with Quintilian; "I will go farther, and am not afraid to say that I think Demosthenes a greater Orator than Cicero. I protest there is no man admires Cicero more than I do. He embellishes every thing he handles. He is an honour to speech, and makes that happy use of words that no one else could. He has a vast variety of wit. He is even concise and vehement when he designs to be so against Catiline, Verres, and Antony. But we may perceive

* Φιλτάτῃς Τερεντιανί, καὶ ὁ Κικέρων τῷ Δημοσθένει ἐν τοῖς μεγάλῃσι παραλλάττει. Ὁ μὲν γὰρ ἐν ὕψει τοῦ πλάσι ἀποτάμει, ὁ δὲ Κικέρων ἐν χυρῇ· καὶ ὁ μὲν ἡμίτερος διὰ τοῦ μύλου βίας σπάρει, ἐπὶ δὲ ταχὺς, ῥωμῆς δυνατός, οἷον καὶ αὐτὸς τὴν ἀμὰ καὶ δακρυπαθεῖν, σκηπτικῶς τινὲ παρρηάζει· ὅτ' ἢ καὶ αὐτὸν ὁ δὲ Κικέρων, ὡς ἀμφιλαφὲς τις ἐκπλησμένος (ὡρεται) πικρὴν ἡμιλεία, καὶ ἀνιλεῖται, πολὺ ἔχων καὶ ἐπινοοῖται καὶ τὸ καίον, καὶ δακρυληροτέρῃ μόνον ἄλλοις ἢ αὐτῷ, καὶ κατὰ διαδοχὰς αἰσθητομένους. LONGIN. de sublimitate, §. 12.

but he hath not wrested from him the sceptre of Eloquence. He himself regarded Demosthenes

“ some finery in his discourses. His art is wonderful; but
 “ still we discern it. While he is concerned for the safety
 “ of the republic, he does not forget that he is an Orator;
 “ nor does he let others forget it.”

“ Demosthenes seems transported, and to have nothing
 “ in view but his country. He does not study what is beautiful, but naturally falls into it without reflecting. He is
 “ above admiration. He uses speech, as a modest man
 “ does his cloaths, only to cover himself. He thunders;
 “ he lightens; he is like a torrent that hurries every thing
 “ along with it. We cannot criticize him, for he is master
 “ of our passions. We consider the things he says, and
 “ not his words. We lose sight of him: we think of
 “ Philip only who usurps every thing. I am charmed with
 “ these two Orators; but I confess that Tully’s prodigious
 “ art and magnificent Eloquence affect me less than the
 “ vehement simplicity of Demosthenes.” FENELON’S *Letter to the French Academy*, §. iv. p. 182.—See also the parallel which this author draws between these two Orators, in his *Dialogues of the dead*, i. and ii.

M. ROLLIN, remarking on this passage, says, “ These
 “ reflections of the Abp. are extremely rational and judicious; and the closer we examine his opinion, the more
 “ we find it conformable to good sense, right reason, and
 “ the most exact rules of true rhetoric. But whoever would
 “ take upon him to prefer Demosthenes’s Orations to those
 “ of Cicero, ought, in my opinion, to possess pretty near
 “ as much solidity, force, and elevation of mind, as Demosthenes must have had to compose them. Whether it
 “ be owing to an old prepossession in favour of an author
 “ we have constantly read from our tender years; or that
 “ we are accustomed to a style which agrees more with our
 “ manners,

Demosthenes as his master. He praised him with all the enthusiasm of the liveliest imagination.

"manners, and is more adapted to our capacities, we cannot be persuaded to prefer the severe austerity of Demosthenes to the insinuating softness of Cicero; and we refuse to follow our own inclination and taste for an author who is, in some measure, our friend and acquaintance, rather than to declare, upon the credit of another, in favour of one that is almost a stranger to us."

ROLLIN'S *Belles Lettres*, vol. II, ch. III, §. III, p. 267.

Mr. HUME joins with those critics who give the preference to Demosthenes. Speaking of the charms of Cicero's Eloquence, he says; "Some objections, I own, notwithstanding his vast success, may lie against some passages of the Roman Orator. He is too florid and rhetorical: his figures are too striking and palpable: the divisions of his discourse are drawn chiefly from the rules of the schools: and his wit disdains not always the artifice even of pun, a rhyme, or jingle of words.—The Grecian addressed himself to an Audience much less refined than the Roman Senate or Judges. The lowest vulgar of Athens were his sovereigns, and the arbiters of his Eloquence. Yet is his manner more chaste and austere than that of the other. Could it be copied, its success would be infallible over a modern Assembly. It is rapid harmony, exactly adjusted to the sense: it is vehement reasoning, without any appearance of art: it is disdain, anger, boldness, freedom, involved in a continued stream of argument. And of all human productions, the Orations of Demosthenes present to us the models, which approach the nearest to perfection."

HUME'S *Essays*, xii, vol. i, p. 120, 121.

Mr. KNOX observes, that "Many critics have employed their talents in making comparisons between
"Demosthenes

gination. He translated his works; and, if his translations had reached us, it is probable, that Cicero would have placed himself for ever below Demosthenes.

It is the irrefragable force of the reasoning; it is the irresistible rapidity of the rhetorical movements, which characterize the Eloquence of the Athenian Orator. When he writes, it is to give strength, energy, and vehemence, to his thoughts. He speaks, not as an elegant writer who wishes to be admired, but as a passionate man tormented

Demosthenes and Tully. All of them agree in attributing to the former conciseness, and to the latter diffusion; and, according to this judgment, they have not hesitated to give the preference to the Athenian. The concise vehemence of Demosthenes carried all before it by violence; the prolixity of Cicero gained ground by the soft arts of insinuation. The effect of the former was sudden and irresistible; that of the latter, comparatively weak and dilatory."

KNOX'S *Essays*, vol. i. No. 44. p. 204.

DR. BLAIR shall bring up the rear in the list of those critics who have compared Cicero and Demosthenes.—

The character of the latter is vigour and austerity; that of Cicero is gentleness and insinuation. In the one, you find more manliness, in the other, more ornament. The one is more harsh, but more spirited and cogent; the other more agreeable, but withal, looser and weaker."

BLAIR'S *Lectures*, vol. ii. p. 30.

by truth; as a citizen menaced with the greatest misfortunes, and who can no longer contain the transports of his indignation against the enemies of his country.

He is the champion of Reason. He defends her with all the strength of his genius: and the rostrum where he speaks becomes the place of combat. He at once conquers his auditors, his adversaries, his judges. He does not seem to endeavour to move you: hear him, however, and he shall cause you to weep upon reflection. He overwhelms his fellow-citizens with reproaches; but, then, these are only the interpreters of their own remorse.

Doth he refute an argument? He does not discuss it. He proposes a single question for the whole answer, and the objection no longer appears.

Doth he wish to stir up the Athenians against Philip? It is no more an Orator who speaks; it is a General; it is a King; it is a Prophet; it is the Tutelar Angel of his country. And when he threatens his fellow-citizens with slavery, we think that we hear from a distance the noise approaching of the rattling

rattling chains which the tyrant is bringing them.

THE Philippics of Demosthenes, and his famous Oration "pro corona," in favour of Ctesiphon, are justly admired; but I apprehend that the learned, and Christian Orators read but little of his other works; his discourse on the peace, his first and second Olynthiac, his Oration of Chersonesus, and many other masterly productions truly worthy of his genius. In these too much forgotten writings, and which seem to be of no service to the reputation of Demosthenes, we might be able to find sufficient claims to justify his fame, were all his other productions of Oratory unknown.

It is enough to repeat here one single passage,---

THE enemies of Demosthenes, (certain writers without talents, Æschines excepted, who presumed to consider themselves as his rivals because they set themselves up for Orators in Athens,) accused him of seeking, in his discourses, rather his own reputation, than the public good. This great man, abused for a long while without complaining, deigned at length to confute their clamours
in

in the presence of all the Athenian people. He thus addresses them in his Oration of Chersonesus.

" I AM so far from regarding all those
" contemptible Orators as citizens deserving
" of their country, that, should any one
" say to me this moment; And thou, De-
" mosthenes, what services hast thou ren-
" dered to the Republic? I would neither,
" O Athenians, I speak of the expences I
" have incurred on behalf of my fellow-
" citizens in the discharge of my employ-
" ments, nor of the captives, whom I have
" redeemed, nor of the gifts which I have
" presented to the city, nor of all the mo-
" numents which will one day testify my
" zeal for my country; but this is the an-
" swer I should make. My conduct hath
" always been the reverse of the maxims of
" these Orators. I could, doubtless, have
" followed their example, and like them,
" have flattered you. But I have always
" sacrificed my personal advantage, my am-
" bition, and even the desire of pleasing
" you. I have addressed you so as to rank
" myself below other citizens, and to exalt
" you above the other people of Greece. O
" Athenians! permit me now to bear this
" witness of myself. No: I never indulged
" the

“the expectation of attaining the first place
 “among you, were I even to make you the
 “lowest of mankind.”

It is to those enemies, and to the sad necessity of crushing them with all the weight of his genius and virtue, that Demosthenes is indebted for this sublime passage, one of the finest strokes of his Eloquence.

It would be very easy to multiply similar quotations, when speaking of this Orator. But it is not my design to prevent public speakers from reading him. I invite them, on the contrary, to learn him by heart; and to transfuse his energy, his vigour, and his colouring, into their own Eloquence*.

SECTION

* The Abb. of Cambray gives us his sentiments of Demosthenes in the following terms: “Demosthenes
 “moves, warms, and captivates the heart. He was too
 “sensibly touched with the interest of his country, to
 “mind the little glittering fancies of Isocrates. Every
 “Oration of Demosthenes is a close chain of reasoning,
 “that represents the generous notions of a soul who dis-
 “dains any thought that is not great. His discourses gra-
 “dually encrease in force by greater light and new reasons,
 “which are always illustrated by bold figures and lively
 “images. One cannot but see that he has the good of
 “the republic entirely at heart, and that nature itself
 “speaks in all his transports; for his artful address is so
 “masterly that it never appears. Nothing ever equalled
 “the force and vehemence of his discourses.”

Dialogues concerning Eloquence, Dial. i. p. 20.

M. ROLLIN

greatest resemblance to him of all his contemporaries. Such whom we may consider as

SECTION XVI.

Of Bossuet.

AT the very name of Demosthenes, my admiration reflects on the most eloquent man of my nation, who bears the greatest

M. ROLLIN paints the character of this Orator by the following extract of the sentiments of Quintilian and Dion. Halicarnassus: "Demosthenes, among Orators, is the standard, which every one must necessarily follow who aspires to true Eloquence. His style is so strong, so close, and nervous; it is every where so just, so exactly concise, that there is nothing too much or too little. . . . What distinguishes the Eloquence of Demosthenes, is, the impetuosity of the expression, the choice of words, and the beauty of the disposition, which being supported throughout, and accompanied with force and sweetness, keeps the attention of the judge perpetually fixed. Aeschines, indeed, is bright and solid; he enlarges and amplifies, but is often close; so that his style, which at first seems only flowing and sweet, discovers itself upon a nearer view to be vehement and emphatic, in which Demosthenes surpasses him."

M. ROLLIN then refers us to Cicero's celebrated judgment of Demosthenes, (Orat. n. 23 et 104, et ep. ad Brut. n. 35.) and to the sentiments of M. de Tournell, after which he gives us his own, as follow:

"What

greatest resemblance to him of all his competitors. Such, whom we may consider as one

“ What is there, then, in his Orations that is so admirable, and has forced away the universal and unanimous applause of all ages? Is Demosthenes an Orator who amuses himself barely with tickling the ear, by the sound and harmony of periods; or does he impose upon the mind by a florid style and shining thoughts? Such Eloquence may, indeed, dazzle and charm, the moment we hear it; but the impression it makes is of a short duration. What we admire in Demosthenes, is the plan, the series, and the order and disposition of the Oration; it is the strength of the proofs, the solidity of the arguments, the grandeur and nobleness of the sentiments, and of the style, the vivacity of the turns and figures, in a word, the wonderful art of representing the subjects he treats, in all their lustre, and displaying them in all their strength. But that which distinguishes Demosthenes still more, and in which no one has imitated him, is, that he forgets himself so entirely; is always so scrupulous in avoiding every thing that might look like a shew or parade of wit and genius; and so careful to make the Auditor attend to the cause, and not to the Orator, that no expression, turn or thought ever escape him, which are calculated merely to shine. This reservedness, this moderation, in so fine a genius as Demosthenes, and in topics so susceptible of graces and elegance, raises his merit to its highest pitch, and is superior to all encomiums.”

ROLLIN, v. ii. c. iiii. §. iii. p. 256, 257.

DR. BLAIR makes the following remarks on the style of Demosthenes. “ His Orations are strongly animated; and full of the impetuosity and fire of public spirit. They proceed in a continued strain of inductions, consequences, and demonstrations, founded on sound reason. The figures which he uses are never sought after; but always

one of those Orators, whom Cicero styles
 “vehement, and, in some measure, tragi-

“always rise from the subject. He employs them spar-
 “ingly indeed; for splendor and ornament are not the dis-
 “tinctions of this Orator’s composition. It is an energy
 “of thought peculiar to himself, which forms his character,
 “and sets him above all others. He attends much more to
 “things than to words. We forget the Orator, and think
 “of the business. He warms the mind, and impels to
 “action. He has no parade and ostentation; no methods
 “of insinuation; no laboured introductions; but is like a
 “man full of his subject, who, after preparing his audi-
 “ence by a sentence or two for hearing plain truths, enters
 “directly on business The style of Demosthenes is
 “strong and concise, though sometimes, it must not be dis-
 “sembled, harsh and abrupt. His words are very
 “expressive; his arrangement is firm and manly; and far
 “from being unmusical. Negligent of lesser graces, he
 “seems rather to have aimed at that sublime which lies in
 “sentiment. His action and pronunciation are recorded
 “to have been uncommonly vehement and ardent; which,
 “from the manner of his composition, we are naturally
 “led to believe. The character which one forms of him,
 “from reading his works, is of the austere, rather than
 “the gentle kind. He is, on every occasion, grave, seri-
 “ous, passionate; takes every thing on a high tone; never
 “lets himself down, nor attempts any thing like pleasan-
 “try. If any fault can be found to his admirable Elo-
 “quence, it is, that he sometimes borders on the hard and
 “dry. He may also be thought to want smoothness and
 “grace. But these defects are far more than compensated,
 “by that admirable and masterly force of masculine Elo-
 “quence, which, as it overpowered all who heard it, can-
 “nor, at this day, be read without emotion.”

BLAIR’s *Lectures*, vol. ii. p. 21, 22, 23.

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cal.”

cal. Such, who, transported with an
 impassioned Eloquence, rises superior to
 rules and models, and advances the art to all
 the elevation of his peculiar genius.---An
 Orator, who ascends to the height of hea-
 ven, whence he descends with his expanded
 mind to sit upon the side of a tomb, and to
 pull down the pride of Princes and Kings
 before God, who, after distinguishing them
 for a moment upon earth, confounds them
 for ever in the common dust.---A Writer,
 who frames for himself a language as new as
 his ideas; who imparts to his expressions
 such a character of energy, that the reader
 supposes he hears him; and gives to his
 style such a majesty of elocution, that the
 idiom he makes use of seems to transform
 and improve itself under his pen.---An
 Apostle, who instructs the world, whilst ce-
 lebrating the most illustrious of his contem-
 poraries, making them become, even from
 their graves, the Preachers of all ages; who,
 in bewailing the death of one single man,
 clearly shews the vanity of mankind. An
 Orator, in fine, whose discourses, animated
 by a most glowing and original genius, are

* *Grandis, et, ut ita dicam, tragicus Orator.* Brutus,
 203.

classic

classic works in Eloquence, which ought to be perpetually studied; just as in the arts, one goes to Rome to form his taste by the master-pieces of Raphael and Michael Angelo.

BEHOLD the French Demosthenes! Behold Bossuet!

WE may apply to his rhetorical writings the panegyric which Quintilian ascribed to the Jupiter of Phidias, when he said, that this statue had increased the religion of the people.

BOSSUET hath been, in Europe, the real former of the Eloquence of the Pulpit. Lingendes, who might have laid claim to a share of this honour, wrote his sermons in Latin, and consequently, was not of more use than Cicero to the preachers of the age of Louis XIV.

BOSSUET fixed the boundaries of the art in the funeral Oration: and it is a singularity worthy of being remarked, that, at the age of fifty-eight, he finished his rhetorical labours by his master-piece, the panegyric of the great Condé.

I SHALL say nothing here of his sermons. I have borne sufficient testimony elsewhere* to the lively admiration which they have excited

* The Abbé refers to a separate dissertation of his, entitled, *Reflexions sur les Sermons nouveaux de M. Bossuet*;" in which work he introduces the highest eulogiums on his favourite author. As a specimen, the reader is presented with the following comparison: "As Bossuet formerly read Homer, that he might be inflamed with the charming descriptions of this Poet, with the same assurance should we read the sermons of Bossuet, when, after long application to study, we have need to have our fatigued imagination re-animated." p. 321.

BISHOP ATTERBURY, during his exile in France, and in the course of his epistolary correspondence with his friends in England, expresses his opinion of Bossuet, in the following strong terms:

"Of what I have read, since I came on this side of the water, I have conceived a much greater opinion of the Bishop of Meaux, than I had while in England, and give him readily the preference of all those writers of the Church of France, with which I am acquainted. He is an universal genius, and manages every thing he takes in hand, like a master. Good sense and sound reflections attend all he says; which is expressed in the most agreeable and beautiful manner, without any of the pomp or paint of false Oratory. He has particularly the secret of knowing not only what to say, but what not to say:—the hardest task even of the most exact and excellent writers! . . . I really prefer his funeral Orations to those of Flechier and Bourdaloue; though I think he would have written still better, had he imitated them less; for by that means, he now and then heightens his expression a little too much, and becomes unnatural."

Letter

cited in me; and I take pleasure in renewing the declaration, because I love always to revive the homage which is due to genius.

BEFORE him, Maillard, Menot, Corenus, Valladier, and a multitude of other French Preachers, whose names, at this day, are obscure or ridiculous, had disgraced the Eloquence of the Pulpit by a wretched style, a barbarous erudition, a preposterous mythology, low buffoonery, and, even sometimes, by obscene details.

BOSSUET appeared.

ACCUSTOMED to find himself engaged in controversy, he was, perhaps, indebted to

Letter xiv.—In another letter, he says, "The more I read of the Bishop of Meaux, the more I value him as a great and able writer, and particularly for that talent of taking as many advantages of an adversary, and giving him as few, as any man, I believe, that ever entered the lists of controversy. There is a serious warmth in all he says, and his manner of saying it is noble and moving."—See ATTERBURY's *Epistolary Correspondence*, and *General Dictionary*, vol. ii. p. 444. n.

DR. BLAIR passes the following encomium on Bossuet: "The most nervous and sublime of all the French Orators, is the famous Bishop of Meaux; in whose *Oraisons Funebres*, there is a very high degree of Oratory." Vol. ii. p. 237.

the

the critical observations of the Protestants, who narrowly watched him, for that elevated strain, that strength of reasoning, that union of Logic and Eloquence, which distinguished all his discourses.

Do you wish to know the revolution which he effected in the pulpit? Open the writings of Bourdaloue, of whom he was the forerunner and model. Yes; Bossuet never appears to me greater than when I read Bourdaloue, who, twenty years afterwards, entered this new road, where he had the skill to shew himself an original by imitating him, and in which he surpassed him in labour, without being capable of equalling him in genius.

Do you wish to select in more remote times another object of comparison? Place Bossuet among the most illustrious Orators of the sixteenth and seventeenth centuries.--- Compare the discourse which he delivered on the day of the opening of the famous Assembly of the Clergy in 1682*, with the sermon

* BOSSUET's sermon, on this occasion, was preached from *Num.* xxiv. 5 "How goodly are thy tents, O Jacob, and thy tabernacles, O Israel!" His great object was to inflame

sermon which the Bishop of Bitonto preached the third Sunday in Advent, 1546, at the opening of the Council of Trent. You would imagine that between the Bishop of Bitonto, and the Bishop of Meaux, there had elapsed an interval of many ages. There is not, however, the difference of a century and a half. But these two periods, so near to each other, are divided by all the distance which removes the grossest barbarism from the most refined taste.

We have, in the edition of the Council of Trent, published at Louvaine in 1567, all the sermons which were delivered in the different sessions, before that Assembly. There are some funeral Orations, and more than thirty other discourses, which were preached by the Bishops, by the Doctors of the Faculty of Paris, or by the Monks. That of the Bishop of Bitonto is the only one which hath retained some celebrity; and as it is evidently the best of all, it is by

inflame the assembly with a fiery zeal for the extirpation of the Reformed Religion in France. To this succeeded "Circular Letters of the Assembly;" and in 1685, the famous "Revocation of the Edict of Nantz."—See ROBINSON'S *Life of CLAUDE*, p. xlii. &c.

this

this piece that we are enabled to judge of the Eloquence of the sixteenth century.

THIS sermon contains some beauties of Oratory; but it is written without method, or taste, and sometimes presents an indecent mixture of sacred scripture and heathen mythology.

THE Bishop of Bitonto says, "That nature hath given us two hands, two eyes, and two feet, in order that man may be a council in epitome whilst making use of all his members together; for one hand washes the other, and one foot sustains the other*†."

* *Quemadmodum et ipsa natura, manus nobis geminas, geminosque oculos, pedes item geminos idem dedisse videtur, ut quasi collecto Concilio homo semper agat, nam et manus manum lavat, pes pedem sustentat. Oratio Ep. Bitont.*

† The name of this famed Bishop was CORNELIO MUSSO. He was reckoned one of the greatest preachers of his age. Drelincourt mentions that he is called the Chrysostom of the Italians.—*Bayle's Dictionary.*

See some account of his curious sermon in Father PAUL's history of the Council of Trent, B. ii. p. 124, 125. Also in JURIEU's history.

We might repeat twenty examples of this sort from the same discourse. But there is need of one quotation only, in order to appreciate the merit of an Orator, when we make it from Bossuet.

THE ever memorable sermon of the Bishop of Meaux upon "the unity of the church," is not thus written.

to the right of the twelve examples of this
 sort from the same discourse. But there is
 need of a number of them to ap-
 preciate the merit of an Orator, when we

Of Interrogation.

TIME, that destroyer of ill-founded re-
 putation, adds, every day, fresh lustre to the glory of Bossuet. I observe, with pleasure, that this great Orator, whose merit hath been for some time attacked among us, is more warmly and universally admired since there has been a renunciation of the depraved taste of the Eloquence of words. The vehemence which distinguishes him, as it does Demosthenes, appears to me frequently derived from accumulated interrogations which are equally familiar to each of them.

INDEED, of all the figures of Oratory, Interrogation is the most overwhelming and rapid. If it be employed in unfolding the principles on which the discourse is established, it spreads over it an inevitable obscurity, and a species of declamation, which disgusts persons of good taste. It is after a clear explanation of the obligations of the Christian Religion, that particular details of its moral injunctions, enlivened by this impetuous

petuous movement, forcibly strike the hearers, add remorse to conviction, and, if I may so speak, arm law against conscience. It is by earnest and repeated interrogations, that the Orator proves and attacks, accuses and answers, doubts and affirms, affects and instructs. Is there, in Eloquence, a surer way to agitate the human heart, than by such questions following one another in rapid succession, to which there is no need of waiting for an answer, because that is unavoidable and uniform? Can we better manage the pride of the guilty, than by sparing him the disgrace of a direct reproach, at the very time we are informing him of his foibles or his vices? Or say; how can we impart more force to truth, more weight to reason, than by confining ourselves to the simple privilege of interrogating the wicked? —By what means can such an one elude the Orator, who shuts up all the avenues by which he endeavours to escape from himself? An Orator, who makes choice of him as judge, as sole judge, as the private judge, of the recesses of his own heart only, which he cannot mistake? What answer will he return, if the general questions, which he himself converts into so many personal accusations, rush upon him, and gather strength? If, to these evidences overwhelm-

ing

ing to the sinner, there follows a sublime and striking representation, which terrifies his imagination, and causes his thoughts to be greatly confused? Thus resembling a solemn sentence, which the judge proceeds to pronounce upon the guilty, after having first confounded him.

SUCH is that sublime and famous Apostrophe, which MASSILLON addresses to the Supreme Being, in his sermon, "on the small number of the elect." "O God! where are thine elect?" These words, so plain, spread consternation. Each hearer places himself in that list of reprobates which had preceded this passage. He dares no more reply to the Orator, who had, again and again, demanded of him, if he were of the number of the righteous, whose names alone shall be written in the book of life; but, entering with consternation into his own heart, which speaks sufficiently plain by its compunctions, he then imagines that he hears the irrevocable decree of his reprobation.

THE eloquent RACINE almost always proceeds by interrogations, in impassioned scenes; and this figure, which gives such an ardent rapidity to his style, animates and
warms

warms all his arguments, none of which are ever cold, flat, or abstracted.

THE success of this oratorical figure is infallible in Eloquence, when it is properly employed. It is the natural language of a soul deeply affected. If you wish to see an example of it, a famous one now occurs to me.

EVERY one knows that fine introduction of Cicero, who, unable to express the lively indignation of his patriotic zeal, rushes abruptly upon Catiline, and instantly overwhelms him by the vehemence of his interrogations. "How long, O Catiline, wilt thou abuse our patience? How long shall we continue to be the objects of thy fury? Whither will thy headstrong audacity impel thee? Perceivest thou not the constant watch in the city, the apprehensions of the people, the enraged countenances of the Senators, who have discovered thy pernicious designs? Thinkest thou that I know not what passed the last night in the house of Lecca? Hast thou not made a distribution of employments, and parcel-

" led

"led out all Italy with thy accomplices?"

HERE is Eloquence! here is nature! It is by his making use of such language, that

Quousque tandem abutere, Catilina, patientia nostra? quamdiu etiam, furor iste tuus nos eludet? quem ad finem sese effrenata jactabit audacia? nihil ne te nocturnum praesidium Palatii, nihil urbis vigillum, nihil timor populi, nihil concursus honorum omnium, nihil hic munitissimus habendus senatus locus, nihil horum ora vultusque moverunt? Patre tuo consilia non sentis? quid proxima nocte egeris, ubi fueris, quos convocaveris, quem nostrum ignorare arbitraris? &c. In Catil. Orat. i.

† The intelligent reader will perceive that the above translation is from the French of our author, though, not exactly corresponding with the Latin of Cicero. The following is subjoined as a more full and faithful translation of the Roman Orator:

"How long, O Catiline, wilt thou abuse our patience?
 "How long also shall thy madness elude us? Whither
 "will thy ungovernable audacity impel thee? Could nei-
 "ther the nightly garrison of the citadel, nor the watch of
 "the city, nor the general consternation, nor the congress
 "of all good men, nor this strongly-fortified place where
 "the senate is held, nor the enraged countenances of those
 "Senators, deter thee from thy impious designs? Dost
 "thou not perceive that thy counsels are all discovered?
 "Thinkest thou that there are any of us ignorant of thy
 "transactions the past night, the place of rendezvous, thy
 "collected associates?" &c.

the

the Orator dives to the very bottom of the human heart*.

SECTION

“ * INTERROGATIONS,” says Dr. Blair, “ are passionate figures. They are, indeed, on so many occasions, the native language of passion, that their use is extremely frequent; and, in ordinary conversation, when men are heated, they prevail as much as in the most sublime Oratory. The unfigured, literal use of Interrogation is to ask a question; but when men are prompted by passion, whatever they would affirm, or deny, with great vehemence, they naturally put in the form of a question, expressing thereby the strongest confidence of the truth of their own sentiment, and appealing to their hearers for the impossibility of the contrary. Thus, in Scripture:” “ GOD is not a man that he should lie, neither the son of man that he should repent. Hath he said? And shall he not do it? Or hath he spoken? And shall he not make it good?” (*Numbers xxiii. 19.*) —“ So Demosthenes, addressing himself to the Athenians;” “ Tell me, will you still go about and ask one another, what news? What can be more astonishing news than this, that the man of Macedon makes war upon the Athenians, and disposes of the affairs of Greece?—Is Philip dead? No, but he is sick. What signifies it to you whether he be dead or alive? For, if any thing happens to this Philip, you will immediately raise up another.”—“ All this, delivered without interrogation, had been faint and ineffectual; but the warmth and eagerness which this questioning method expresses, awakens the hearers, and strikes them with much greater force.”

BLAIR'S *Lectures*, vol. i. p. 355, 356.

“ Much to the same purpose we may add those sublime interrogations in the book of Job, where the Almighty is himself the Speaker; and that in the eleventh chapter of the same poem.” “ Canst thou by searching find out God?”

the Orator dives to the very bottom of the

SECTION XVIII.

Of the Eloquence of M. Bridaine.

IF there be extant among us any traces of this ancient and energetic Eloquence, which is nothing else than the original voice

• God? Canst thou find out the Almighty unto perfection?
• It is high as Heaven, what canst thou do? deeper than
• hell, what canst thou know?—“All the energy of this
• passage would be lost if once divested of the interrogati-
• ons; should it be said, Thou canst not by searching
• find out God; Thou canst not find out the Almighty unto
• perfection: it is high as Heaven, and thou canst do no-
• thing; and it is deep as Hell, and thou canst know
• nothing.

“Another very happy illustration of the force of this
“figure may be brought from the speech of St. PAUL,
“Acts xxi. where, with astonishing effect, he transfers
“his discourse from Festus to Agrippa. In verse 26, he
“speaks of him in the third person: ‘The King,’ says
he, ‘knows of those things, before whom also I speak
‘freely.’ “He then turns abruptly upon him: ‘King
• Agrippa, believest thou the Prophets?’ “And immedi-
“ately answers his own question.” ‘I know that thou
• believest.’ “The smoothest Eloquence,” says Mr.
Smith, “the most insinuating complaisance, could never
“have made such an impression upon Agrippa as this
“unexpected and pathetic address.”

SMITH'S LONGINUS, p. 93.

See also upon this head GIBBONS'S *Rhetoric*, p. 176, 191.

of

of nature, it is among the millionaires, and in the country, where we must seek for examples. There, some apostolic men, endowed with a vigorous and bold imagination, know no other success than conversions, no other applauses than tears. Often devoid of taste, they descend, I confess, to burlesque details; but they forcibly strike the senses; their threatenings impress terror; the people listen to them with profit: many among them have sublime strokes; and an Orator doth not hear them without advantage, when he is skillful in observing the important effects of his art.

M. BRIDAINE, the man, who, in the present age, is the most justly celebrated in this way, was born with a popular Eloquence, abounding with metaphorical and striking expressions; and no one ever possessed, in

* "The best applause," says Dr. BLAIR, "which a preacher can receive, arises from the serious and deep impressions, which his discourse leaves on those who hear it. The finest encomium, perhaps, ever bestowed on a preacher, was given by Louis XIV. to the eloquent Bishop of Clermont (Massillon)." BLAIR'S *Lectures*, vol. ii. p. 125, 126.—See p. 38 of this book, note.

"Docente in ecclesia te, non clamor populi, sed gemitus suscitetur; lachryma auditorum laudes tue sunt."
Jerom. ad Nepot.

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a higher

a higher degree, the rare talent of arresting the attention of an assembled multitude.

He had so fine a voice, as to render credible all the wonders which history relates of the declamation of the ancients, for he was as easily heard by ten thousand people in the open fields, as if he had spoken under the most resounding arch. In all he said, there were observable unexpected strokes of Oratory, the boldest metaphors, thoughts sudden, new, and striking, all the marks of a rich imagination, some passages, sometimes even whole discourses, composed with care, and written with an equal combination of taste and animation.

I REMEMBER to have heard him deliver the introduction of the first discourse, which he preached in the Church of St. Sulpice, in 1751. The first company in the capital went out of curiosity, to hear him.

BRIDAINE perceived among the congregation many Bishops, and persons of the first rank, as well as a vast number of ecclesiastics. This sight, far from intimidating, suggested to him the following exordium, so far at least as my memory remains of a passage, with which I have been always

ways sensibly affected, and, which, perhaps, will not appear unworthy of Bossuet, or Demosthenes.

“ At the sight of an Auditory so new to me, methinks, my brethren, I ought only to open my mouth to solicit your favour in behalf of a poor missionary, destitute of all those talents which you require of those who speak to you about your salvation. Nevertheless, I experience, to-day, a feeling very different. And, if I am cast down, suspect me not of being depressed by the wretched uneasiness occasioned by vanity, as if I were accustomed to preach myself. God forbid that a minister of Heaven should ever suppose he needed an excuse with you! for, whoever ye may be, ye are all of you sinners like myself. It is before your God and mine, that I feel myself impelled at this moment to strike my breast.

“ Until now, I have proclaimed the righteousness of the Most High in Churches covered with thatch. I have preached the rigours of penance to the unfortunate who wanted bread. I have declared to the good inhabitants of the country the most awful truths of my re-

“ligion. Unhappy man! what have I done?
“I have made sad the poor, the best friends
“of my God! I have conveyed terror and
“grief into those simple and honest souls,
“whom I ought to have pitied and consoled!
“It is here only where I behold the great,
“the rich, the oppressors of suffering hu-
“manity, or sinners daring and hardened.
“Ah! it is here only where the sacred
“word should be made to resound with all
“the force of its thunder; and where I
“should place with me in this pulpit, on
“the one side, Death which threatens you,
“and on the other, my great God, who is
“about to judge you. I hold to-day your
“sentence in my hand. Tremble then in
“my presence, ye proud and disdainful
“men who hear me! The necessity of sal-
“vation, the certainty of death, the uncer-
“tainty of that hour, so terrifying to you,
“final impenitence, the last judgment, the
“number of the elect, hell, and, above
“all, Eternity! Eternity! These are the
“subjects upon which I am come to dis-
“course, and which I ought, doubtless, to
“have reserved for you alone. Ah! what
“need have I of your commendation,
“which, perhaps, might damn me, with-
“out saving you? God is about to rouse you,
“while his unworthy minister speaks to you?
“—for

“—for I have had a long experience of his
 “mercies. Penetrated with a detestation
 “of your past iniquities, and shedding
 “tears of sorrow and repentance, you will,
 “then, throw yourselves into my arms; and,
 “by this remorse, you will prove that I am
 “sufficiently eloquent.”

Who doth not, by this time, perceive,
 how much this Eloquence excels the frigid
 and miserable pretensions of modern wit?
 In apologizing, so to speak, for having
 preached upon hell in the villages, Bridaine
 boldly assumed all the authority over his au-
 ditory, which belonged to his office, and
 prepared their hearts for the awful truths,
 which he intended to announce. This Ex-
 ordium alone gave him a right to say every
 thing. Many persons still remember his ser-
 mon on Eternity, and the terror which he
 diffused throughout the congregation, whilst
 blending, as was usual with him, quaint
 comparisons with sublime transports, he ex-
 claimed, “What foundation, my brethren,
 “have you for supposing your dying day
 “at such a distance? Is it your youth?”
 “Yes,” your answer; “I am, as yet, but
 “twenty, but thirty.”—“Sirs, it is not you
 “who are twenty or thirty years old, it is
 “death

"death which has already advanced twenty
 "on thirty years towards you. Observe:
 "Eternity approaches. Do you know what
 "this Eternity is? It is a pendulum whose
 "vibration says continually, Always—
 "Ever—Ever—Always—Always! In the
 "mean while, a reprobate cries out, 'What
 "o'clock is it?' "And the same voice an-
 "swers," 'Eternity.'

THE thundering voice of Bridaine added, on those occasions, a new energy to his Eloquence; and the Auditory, familiarized to his language and ideas, appeared at such times in dismay before him. The profound silence which reigned in the congregation, especially when he preached until the approach of night, was interrupted from time to time, and in a manner very perceptible, by the long and mournful sighs, which proceeded, all at once, from every corner of the Church where he was speaking.

ORATORS! ye who are wholly engrossed about your own reputation, fall at the feet of this apostolic man, and learn from a missionary, wherein true Eloquence consists. The people!

people! the people! they are the principal, and, perhaps, the best judges of your talents*.

* "Whoever, upon comparison, is deemed, by a common Audience, the greatest Orator, ought most certainly to be pronounced such, by men of science and erudition. And, though an indifferent Orator may triumph for a long time, and be esteemed altogether perfect by the vulgar, who are satisfied with his accomplishment, and know not in what he is defective; yet, whenever the true genius arises, he draws to him the attention of every one, and immediately appears superior to his rival." HUME's *Essays*, *Ess.* xii.

Inquiries: the people: they are the principal
and, perhaps, the best judges of your es-

SECTION XIX.

Of the Choice of Subjects.

THE success of this sort of popular Eloquence is infallible, when there is united a voice sufficiently strong to maintain its vehemence, and a taste sufficiently delicate to avoid its eccentricities.

HENCE we draw this conclusion, that it is a great error to discard, from the gospel-ministry, those awful subjects, which enkindle the imagination of the Preacher, while they tend to arouse every conscience. Besides that religion is founded upon those awful truths, which its ministers ought not to conceal, and which men are afraid to hear, in proportion to their tendency to produce a conversion, I know no subjects which give a more ample scope to the art of Oratory.

THE Christian Orator, who is above enriching his compositions with them, renounces his greatest advantages.

BUT,

BUT, while we present these objects of terror, we cannot be too strongly convinced that it would be better to leave sinners in supineness than to drive them to despair; that this is not so much to reach the end as to exceed all bounds; that the gospel is a law of love, and not a code of wrath; that men are naturally so weak that their faults ought to excite more compassion than anger; that a Preacher is not the minister of the vengeance of Heaven, but the dispenser of its mercies; that instead of repelling sinners, it is proper to affect, to win, to reclaim them through fear to love; and to attemper the rigour of the law with the attraction of the rewards of the gospel. Yes; it would be doubtless too severe, only to announce threatenings to men, who need continually to be encouraged and consoled.

MAKE choice of affecting subjects, which lay hold of, and interest, the man and the christian. Be scrupulous about choosing those confined subjects, which circumscribe the Orator within too narrow bounds, which are connected with no moral precept, or which make a part of all discourses on morality. Avoid frivolous subjects, whose surface appears showy, but which, when we attempt to search into them, only present us with

with particulars too insignificant and slender for Eloquence;—such as treat of matters of decorum rather than of duty;—such as suggest materials for a letter rather than grounds for a sermon.—Avoid quaint subjects which are improper for the multitude, merely serving the Orator himself for a pompous declamation, in which the human heart can take no interest;—philosophical and abstract subjects, equally remote from religion and Eloquence, and more adapted to the Portico, or the Lyceum, than to the Gospel-pulpit;—those subjects, in a word, which, though they may have the appearance of being novel and animating, are really far-fetched and affected, and, in which, a discovery is made, not so much of genius, as of the want of it.

MANY good subjects still remain for Christian Orators to invent or revive. But there is no need to search for them, when they do not happen to present themselves naturally to the mind, as by an involuntary inspiration.

BEGIN with studying the prevailing bent of your genius; and, after having tried your strength on different subjects of argument, imagination, or sentiment, constantly follow

follow that sort, which is most peculiarly your own, and which nature itself hath destined for you.

Be not afraid of going in beaten tracks. A fertile Orator always discovers new treasures in old mines. Wherefore should we hesitate to enter afresh upon those subjects which have been already successfully handled? Is it because our great masters have laid hold of all their most striking beauties, and that in draining those fields, formerly so fruitful, they have changed them into barren deserts?

LET us here be candid. If we were unacquainted with those lucid plans, those original ideas, which we so justly admire in their writings, should we have conceived them of ourselves? The superiority of the models ought to enkindle our emulation, instead of damping our courage.

If Bossuet, Bourdaloue, Massillon, were to return upon earth, think we, that their genius would be so fettered by their former masterly performances, as to be incapable of fresh productions? or that these immortal Orators would not, even at this day, have
been

been equal to themselves?—Exert your talents and zeal! The subjects, which seem to be exhausted, will immediately receive new life: and the Orator, who can even now acquire originality, after these primitive men, shall participate their renown through all ages.

Let us here be candid. If we were acquainted with those latent plans, those original ideas, which we so justly admire in their writings, should we have conceived them of ourselves? The superiority of the models ought to enkindle our emulation, instead of damping our courage.

Is Bossuet, Bourdaloue, Massillon, were to return upon earth, think we, that their genius would be so fettered by their former magnificent performances, as to be incapable of such productions? or that these immortal Orators would not, even at this day, have been

SEC.

SECTION XX.

Of Panegyrics.

WHEREFORE should we suppose that we could succeed better in Eloquence by making choice of subjects less known, when we so seldom observe distinguished success in the species of Panegyric, although the masters of the art have not hitherto travelled this road with that eclat which they have acquired in delivering doctrinal and moral discourses? The new subjects in this branch of Eloquence, which remain for Christian Orators to handle, do not infallibly suggest to their minds the most eloquent Orations. This remark proves that not new subjects, but new ideas, are wanting, in order to excel in the art of Oratory.

Nothing, however, is more adapted to inflame the imagination, than the praise bestowed by the sacred ministry on those Christian heroes, whose examples do credit to our religion, while they condemn our behaviour.

If it be an excellent and pleasing sight to behold persons assembled in a Church, in order to their being instructed in all the duties of religion, it is also, without doubt, a very noble institution to have altars erected to virtue, and public eulogiums decreed to the most revered saints, whom religion holds up to the imitation of her children. But men, whose lives, although in other respects unblemished, have been, notwithstanding, not much known, do not furnish sufficient materials for Eloquence.

To acquire and maintain the honour of such solemn homage, it is necessary to possess celebrity proceeding from superior genius, or brilliant actions; to have obtained a distinguished influence over the age, or, at least, over the country, in which one has lived; to have formed an epoch in the history of religion; to be exalted above the common virtues; to have outlived oneself by illustrious monuments; and to appear before posterity with a reputation commanding respect: for, in spite of all the pomp of declaimers, a saint unknown will only obtain eulogiums unnoticed like himself.

THE most common fault, attending this species of discourse, is, a failure in giving a just description of the character of the man who is praised.

PANEGYRISTS more or less dwell upon the surface, instead of penetrating to the bottom, of the subject.

MOST Panegyrics, distinguished from one another merely by the title, are equally applicable to all saints in similar circumstances, and consequently do not characterize any one.

IT is on this account that we have not, as yet, any collection of the kind, which could be quoted for a model.

THE Panegyrics of Flechier, so long extolled as master-pieces in the rhetoric of colleges, are, in the present day, extremely fallen from their ancient glory.

THOSE of Massillon are universally considered as the least valuable of his productions. We are continually losing sight of the saint, whom the Orator is praising, to pursue long digressions of morality, generally foreign

foreign to the subject, and of which, not one passage is remembered.

THE inattention of Preachers, has occasioned the disgust of the public. This species of composition is now pretty generally abandoned. Excepting a very small number of privileged subjects, which should never be given up, Panegyrics are very rarely pronounced in the pulpits of Paris.

It is when composing these sacred eulogies that we ought especially to keep in view this distinguished maxim of *Boileau*,
“ Nothing is beautiful but truth.”

It is allowable to embellish facts by comparisons, or by contrasts, provided that we confine ourselves to those innocent artifices of Eloquence; but it is ridiculous to pretend a false admiration, which every one sees through, and in which no one participates.

INDETERMINATE commendations, common places, accumulated epithets, deceitful adulations, disgusting exaggerations, discover ignorance or knavery, and at once destroy the confidence of the auditory.

LET

Let the Orator, then, always reflect that he is placed in the Pulpit of truth; that he is surrounded with a number of intelligent hearers; that that which ceases to be probable is revolting; that the public opinion is never imposed on with impunity; and that extravagant compliments debase him who bestows them, without ever exalting him who receives them. Lyfippus said justly, that he had honoured Alexander more by representing him with a pike in his hand, than Apelles, who always painted him handling the thunderbolt like Jupiter.

When the subject of a panegyric is fertile in events, the moral ought to arise out of the historicial narrative, without smothering it under a heap of reflections which occur to every auditor. A method too didactic would be injurious to the discourse, by impeding its rapidity.

THOROUGHLY comprehend the character and actions of the man whom you celebrate. Surround him with his contemporaries. Describe the manners of the age in which he lived. Collect, combine, all the particulars which tend to the same point, that, with them, you may frame your materials. Arrange, so to speak, the virtues, the ta-

H

lents,

lents, the events, the misfortunes, which history presents to your view, and you will then impart to your narrations all the strength of argument, and all the glow of Eloquence.

We cannot but reprobate the method of those inanimate Panegyrists, who confound rhetorical distribution with chronological order.

THAT severe sentence alights on such, which the Critic Boileau passed on poets, who are destitute of poetical rapture, and who write without enthusiasm: He styles them "sorry historians, that will follow the order of time without daring for one moment to lose sight of a subject."

BUT it is no less certain, that, in the plan of a Panegyric, we must attend to the plain relation of facts, so that the discourse, composed in other respects according to the rules of art, may appear the simple development of the subject.

• *Maignes Historiens suivront l'ordre des temps ;
Ils n'osent un moment perdre un sujet de vue.
Pour prendre Gand, il faut que Lille soit rendue,
Et que leur vers exact ainsi que Mézerai,
Ait d'ja fait tomber les remparts de Coutrai.*

It is with some astonishment, that, after having read in Massillon all the circumstances of the death of a martyr or saint, we find the Orator afterwards promising the second part of the same Panegyric.

THIS confusion of the plan destroys the effect of the subject; and the hearer, continually bewildered through the want of historical order, departs without obtaining the knowledge of him, whose praises he came to hear so emphatically delivered. What, but a Panegyric, is this, which does not describe the man to whom it is consecrated, and whose history I am still obliged to consult, if I wish to form clear ideas of his life*?

H 2 SECTION

* Memoirs and Panegyrics of eminent characters, when well selected and applied, are instructive and important branches of composition and reading.

In the list of Biography, among a great variety which might be mentioned, the Editor may venture to say, that, perhaps, there is no work of the sort better composed, nor of greater utility to the young student and divine, than *Memoirs of the life, character, and writings of Dr. Doddridge, by the late Rev. JOSEPH ORTON*; in which this excellent man pre-eminently shines forth a pattern for imitation, as a scholar, a gentleman, and a divine.

OF

SECTION XXI.

Of S. Vincent de Paul.

OF all the subjects of Panegyric, which the modern history of religion affords us, the best, in my opinion, is the eulogy of

Of detached Eulogiums on particular characters, none, perhaps, are more forcibly expressed, or more justly applied, than Mr. Burke's, on that singularly benevolent character, Mr. HOWARD, the fame of whose disinterested actions hath raised him in Europe, what Horace styles *monumentum aere perennius*.

Says Mr. Burke; "I cannot name this gentleman, without remarking, that his labours and writings have done much to open the eyes and hearts of mankind. He has visited all Europe—not to survey the sumptuousness of palaces, or the stateliness of temples; not to make accurate measurements of the remains of ancient grandeur, nor to form a scale of the curiosity of modern art; not to collect medals, or collate manuscripts; but to dive into the depths of dungeons; to plunge into the infection of hospitals; to survey the mansions of sorrow and pain, and to take the gage and dimensions of misery, depression, and contempt; to remember the forgotten; to attend to the neglected; to visit the forsaken; and to compare and collate the distresses of all men, in all countries.

"His plan is original; and is as full of genius as it is of humanity. It was a voyage of discovery; a circumnavigation

of St. VINCENT DE PAUL; a man of great virtue, though possessed of but little renown; the best citizen whom France hath had; the Apostle of humanity; who, after having been a shepherd in his childhood, hath left in his country establishments of more utility to the unfortunate, than the finest monuments of his sovereign Louis XIV.

“navigation of charity. Already the benefit of his labour is felt more or less in every country. I hope he will anticipate his final reward, by seeing all its effects realized in his own. He will receive, not by retail, but in gross, the reward of those who visit the prisoner; and he has so forestalled and monopolized this branch of charity, that there will be, I trust, little room to merit by such acts of benevolence hereafter.”

BURKE'S Speech to the Electors of Bristol, 1780

The well known writer of the above elegant eulogium has also given the public a later specimen of his talent for Panegyric, in that highly coloured painting of the “beautiful Queen of France,” in his work, entitled, *Reflections on the Revolution in France*; p. 112.

However divided the public are respecting the political sentiments contained in this celebrated work, it seems to be a prevailing and just opinion, that, in this description, Mr. Burke has suffered his imagination and gallantry to gain the ascendancy over his sober judgment; and that, while painting the hardships of an individual, he has discovered the very spirit of a knight-errant, and carried his readers back to the almost forgotten age of chivalry.

He

He was, successively, a slave at Tunis, Preceptor of the Cardinal de Retz, Minister of a village, Chaplain-General of the galleys, Principal of a college, Chief of the missions, and Joint-Commissioner of Ecclesiastical Benefices*. He instituted, in France, the Seminaries of the Lazarists, and of the Daughters of Charity, who devote themselves to the consolation of the unfortunate, and who scarcely ever change their condition, although their vows only bind them for a year. He endowed hospitals for foundlings, for orphans, for the insane, for galley-slaves, and for old men. His generous compassion reached all kinds of wretchedness, with which the human species is oppressed, and monuments of his beneficence are to be found throughout all the provinces of the kingdom. When reading his life, we remark, that nothing does more honour to religion, than the history of institutions formed in favour of humanity, when humanity is beholden for them to the ministers of the altars. Whilst kings, armed against each other, ravage the earth already laid waste by other scourges, Vincent de Paul, the son of a husbandman of Gascony, repaired the public calamities,

* *Adjoint au ministère de la feuille des Bénéfices.*

and

and distributed more than twenty millions (of livres) in Champagne, in Picardy, in Lorraine, in Artois, where the inhabitants of whole villages were dying through want, and were afterwards left in the fields without burial, until he undertook to defray the expences of interment. He discharged, for some time, an office of zeal and charity towards the galleys. He saw, one day, a wretched galley-slave, who had been condemned to three years confinement for smuggling, and who appeared inconsolable on account of his wife and children having been left in the greatest distress. Vincent de Paul, sensibly affected with his situation, offered to put himself in his stead, and, what doubtless, will scarcely be credited, the exchange was accepted. This virtuous man was chained among the crew of galley-slaves, and his feet continued to be swollen during the remainder of his life, from the weight of those honourable irons which he had borne.

It is evident how much an action like this is capable of suggesting to the mind of an Orator; and that he would be unworthy of his profession, if he related it without exciting tears.

WHEN

WHEN this great man came to Paris, foundlings were sold in the street of St. Landry for twenty sous a piece; and the charge of these innocent creatures was committed, out of charity, as was reported, to diseased women, from whom they sucked corrupted milk.

THESE infants whom Government abandoned to public compassion, almost all perished; and such as happened to escape so many dangers were introduced clandestinely into opulent families, in order to dispossess the legitimate heirs. This, for more than a century, was a never-failing source of litigation, the particulars of which are to be found in the compilation of our old lawyers. Vincent de Paul at once provided funds for the maintenance of twelve of these children. His charity was soon extended to the relief of all those who were left exposed at the doors of the churches. But that unusual zeal, which always gives life to a new institution, having cooled, the resources entirely failed, and fresh outrages were renewed on humanity.

VINCENT DE PAUL was not discouraged. He convoked an extraordinary assembly. He caused a number of those wretched infants

stant to be placed in the church; and forthwith mounting the pulpit, he pronounced, with his eyes bathed in tears, that discourse, which doth as much honour to his piety as his Eloquence, and which I faithfully transcribe from the history of his life, drawn up by M. Abelly, Bishop of Rhodes.

“ COMPASSION and charity have assuredly induced you, Ladies, to adopt these little creatures for your children. You have been their mothers by kindness, since their mothers by nature have forsaken them. See, now, whether ye also are willing to abandon them. Cease, for the present, to be their mothers, that ye may become their judges. Their life and their death are in your hands. I am going to put it to the vote, and to take the suffrages. It is time to pronounce their sentence, and to know if ye are unwilling to have compassion any longer upon them. They will live, if ye continue to take a charitable care of them, and they will all die if ye abandon them.”

SIGHS were the only answer to this pathetic exhortation: and the same day, in the same church, at that very time, the Foundling

Foundling Hospital at Paris was founded and endowed with a revenue of forty-thousand livres*.

THIS is the man, who scarcely possesses any fame in Europe! This is the man, who, according to the judgment of his enemies, had zeal only without talents! His life was interwoven with good works, the benefit of which we still enjoy.

THE misfortune of S. Vincent de Paul (if it be one to be little praised, and even little known,) was not to be celebrated, when he died in 1661, by that eloquent Bossuet, who immortalized all his heroes, and who, at the very time, was composing funeral orations for subjects far less deserving of his genius. But the honour of a

* The success attending this discourse of Vincent de Paul, in the erection of the Foundling Hospital at Paris, is elsewhere (§ 48.) compared to that of the Bishop of Worcester's sermon, which influenced the public benevolence to found an Hospital for Inoculation in London; and hence our author is led to remark, that "Eloquence could not obtain a more excellent triumph." In addition to these two instances of successful discourse, it may be added, that, in consequence of Bishop Ridley's sermon on alms, King Edward the Sixth founded St. Bartholomew's Hospital for the sick and wounded, Bridewell for the wilfully idle and mad, and Christ Church for orphans.

BURNETT's *History of the Reformation*.

public

public Panegyric is due to his virtues; and the Orator, who shall represent him in a point of view worthy of the admiration and gratitude of his fellow-citizens, will have deserved well of his country*.

SEC-

* This singular character is styled the "Founder and first Superior General of the Congregation of the Mission."

BAYLE's Dictionary, vol. i. p. 36.

The account given by our author of this great and good man, brings to recollection the benevolent and patriotic exertions of the late excellent and well-known JONAS HANWAY, in behalf of chimney-sweepers apprentices, and on other occasions. "It was his maxim that one "vigorous and well-concerted remonstrance of a real evil "must be more effectual than a thousand vague complaints." He himself made a vigorous and well-concerted remonstrance in behalf of infant parish-poor in London and Westminster, entered into the melancholy detail of mismanagement and neglect, published authentic lists of their mortality, which was almost universal, encountered the resentment of parish officers of all ranks by publishing their names, informed himself of the best methods in practice, both at home and abroad, for preserving poor infants. After persevering for years in investigating the evil and the remedy, he, at length, in 1766, by his own exertions, and at his sole expence, obtained an act of parliament, which, from his beneficial influence, was called by poor people, *the act for keeping children alive*.

"The life of Jonas Hanway is a series of benevolent intentions, recommended by his writings, promoted by his bounty, and accomplished by unceasing industry. All his efforts, except his opposition to the bill for naturalizing the

SECTION XXII.

Of describing Characters.

IT is common in Panegyrics, or in funeral Orations, for Orators to sketch the portraiture of contemporaries who have been the rivals or antagonists of the man whose virtues are praised. Such passages are commonly criticised with so much the more severity, as they always indicate design; and the Auditor is uninterested in hearing them, unless a distinguished precision immediately impress them on his memory; unless each stroke of the pencil form an excellent trait; unless the man, of whose character we are forming a judgment, is already celebrated; and, in a word, unless the Orator compress many ideas into a very narrow compass.

the Jews, were dictated by a wise, liberal, and enlarged benevolence. We calculate, with pleasing admiration, how much it is possible for a good man zealously affected to accomplish." "In every good work that he began, he did it with all his might, and prospered." CHARTER'S *Sermon on Alms*, p. 40, and HANWAY'S *Life* by PUGH.

WHEN

WHEN Massillon preached to the Nuns of Chaillot, in the presence of the Queen of England; he drew the picture of the Prince of Orange, to please the consort of King James; but his genius rendered him no service on this occasion. Massillon only introduces one thought, in order to describe William III. which he expresses with sufficient precision, and afterwards dilates with his usual elegance, but without thoroughly investigating the character of the Stadtholder, or availing himself of the result of the history.

His amplification was more adapted to console the Queen of England, than to describe the Prince of Orange. It may serve for an illustration of the fact, that Massillon enlarged too much on the same idea, and extremely misapplied his fluency of expression.

Would you wish to know how Bossuet has described the Protector CHROMWELL? Contrast with the excessive copiousness of the Bishop of Clermont, the energetic impetuosity of the Bishop of Meaux. No thing will more strongly mark the difference of their genius.

“ A MAN,

"A MAN, in whom was combined an in-
 "credible depth of mind, the refined hy-
 "pocrite, and the skilful politician; a man,
 "capable of any undertaking, and of pro-
 "found dissimulation; equally active and
 "indefatigable in peace and war; who left
 "nothing to Fortune, that he could take
 "from her, either by resolution or fore-
 "sight; withal so vigilant, and prepared
 "on every side, that he never neglected
 "the opportunities, with which she pre-
 "sented him. In a word, he was one of
 "those restless and daring geniusses, who
 "seem as if they were born to effect the
 "revolution of the world*."

It is thus that a few lines suffice to deve-
 lope an extraordinary character, with the
 penetration of a Moralist, the vehemence
 of an Orator, and the correctness of an
 Historian.

MASSILLON slightly glances upon subjects,
 and has a profusion of words. Bossuet acts
 precisely the reverse. It is not possible to
 deliver an opinion more adapted to establish
 the decision of posterity.

* *Funeral Oration for the Queen of England.*

SECTION XXIII.

Of Compliments.

SINCE the discussion of the different rules, to which the art of Eloquence subjects Christian Orators, hath led me on to various episodical details, I must not proceed to more important matters, without dwelling a little longer on another branch of ministerial work, which has much affinity to Panegyrics, and especially to the description of characters,

I MEAN to speak of COMPLIMENTS, with which we are sometimes led to begin, or finish, our pulpit discourses.

ESTABLISHED usage no longer permits the ministers of the gospel to preach the sacred word before the rulers of the world, without burning at their feet some grains of incense. Kings are, therefore, much to be pitied, who are pursued with flattery in those very Churches, where they come to learn their duty, and to be humbled for their faults: but it is, also, to be regretted, that
Christian

Christian Orators, who ought then to speak as the conscience of the guilty, should degrade themselves to a level with a crowd of flatterers. What must doubtless comfort them, is, the assurance that commendations enjoined upon the man who offers them, cannot dazzle the great, to whom they are addressed.

Let no one, however, exceed the bounds of just praise; for religion doth not permit it any farther than is consistent with truth.

Let us ever recognize an Apostle as an enemy to falshood, even in those Compliments wherein one might so often suppose himself freed from the obligation of sincerity. Let us not bring a ministry, divinely commissioned, into contempt, by exaggerated eulogiums, which can never impose, either upon the Great who despise them, upon the Orator who pronounces them, upon the Auditor who hears them, or upon God; who forms a just judgment concerning them.

ADULATION always displeases. "To praise Princes for virtues which they have not," says the Duke de Rochefoucauld, "is

" is to insult them with impunity." It is, at least, to forget the respect which is due to them.

EUSEBIUS, in " the life of Constantine," relates, that this Emperor imposed silence upon a preacher, who was base enough to imitate, in his sermon, the fiction of Virgil respecting the Apotheosis of Augustus, by telling Constantine, that, after his death, he should be associated with the Son of God in the government of the universe.

I ADMIRE in Bossuet, that noble and manly freedom, which he always possessed, through fear of flattery. We discern, in his Compliments, a certain apostolic severity, and a marked dislike of adulation.

HAD an indifferent person been nominated to praise Madam de la Valliere, for entering into a religious order, in the presence of Queen Maria Theresa, he would not have declined such an opportunity of extolling the virtues of the consort of Louis XIV.

* *Thought*, 320.

† B. IV. Chap. 4.

I

" It

“ It is proper,” said Bossuet to her, “ it
 “ is fit, Madam, that as you form by your
 “ rank so considerable a part of worldly
 “ grandeur, you should sometimes join in
 “ ceremonies, wherein we learn to under-
 “ value it.” The Orator then recalls his
 subject, and thinks no more of the Prin-
 cefs.

FENELON never weakened, in his preach-
 ing, the force of the sacred maxims, which
 he hath recorded in *Telemachus* against flat-
 terers.

ONE single Compliment of this kind is
 alone extant. It is to be found towards the
 conclusion of the discourse, which he deli-
 vered at the Consecration of the Elector of
 Cologne. That passage is alike worthy of
 Fenelon, by its distinguished moderation,
 as well as by the rhetorical expression, which
 he makes use of, to justify the reservedness
 of his eulogium.

“ You have just heard, my brethren, all
 “ that I have said to this Prince. What
 “ have I not dared to say to him? And what
 “ ought I not to be bold to say to him, since his
 “ only fear is not to know the truth? The
 “ greatest praise would do him infinitely
 “ less honour, than the episcopal liberty
 “ with

“with which he wishes me to address him.”

It is difficult to adopt a direct address in Compliments, without appearing either to exaggerate, or to have an uniformity of style, and also without embarrassing the person too much, whom we mean to praise.

It is preferable to include them in a paraphrase of the holy scriptures, or in prayer to God, or in an apostrophe addressed to the auditory.

BUT, whatever be the mode of expression that we select, the Compliment delivered must be connected with the subject under discussion; common-places, which characterize no one, must be avoided; instruction must be blended with praise, or, rather, be made to proceed out of the praise itself; we must confine ourselves to a small number of lively and striking ideas; and endeavour to conclude with a passage happily expressed, and easily remembered.

BOURDALOUE never excelled in this article. All his compliments are trivial. In the sermon he preached at Versailles, two days after the marriage of the Duke of Bour-

bon, son of the great Dauphin, with Adelaide of Savoy, he repeated, towards his conclusion, a passage of scripture, the application of which forcibly struck the auditory. Some esteemed it a very happy allusion, while others were of opinion, that it degenerated into a play of words.

AFTER a very instructive eulogium, Bourdaloue speaks, in these terms, of the young Princess.

“ THERE is that, which, in my estimation, renders her more respectable than her rank, and which induces me to say, as Eliezer, the servant of Abraham, when, beholding for the first time the spouse of the son of his master, cried out in a transport of admiration and praise,” “ this truly is she whom God hath chosen to be the wife of the son of my Lord.”

SECTION XXIV.

Of a direct Address; and Rhetorical Dialogue.

IF drawing of characters, and compliments be excepted, in which the Orator may sometimes descend, without degradation, to the sparkling efforts of wit, a manly energy, of which solidity constitutes the beauty, should enliven all the members of his discourses.

WHENEVER he addresses an assembly, he should affect them, for the language of the passions is that alone which strikes the multitude.

I HAVE often remarked, that, in the reading societies which are formed in the country, eloquent works are chosen in preference to those of instruction. Truth satisfies the mind of a solitary reader; but no sooner doth he unite with others, than he wishes to be affected; and writings, otherwise excellent, cease to please, when they undergo the formidable experiment of being read aloud.

ATTEMPT not, then, to write a book, when you are composing a sermon. Guard against ever adopting the languid trammels of a writer, who speaks from his pen, or his paper, while I should be attending to his discourse as the inspiration of the moment.

ARE you desirous that your Eloquence may be animated? Substitute for the languor of a continued discourse, the liveliness of an immediate address. converse continually with your hearers. Instead of wandering in abstract contemplations, as if you were meditating in solitude, speak to that numerous assembly, which gathers around to hear you.

You will find a very good example of this direct address, in "the familiar instruction of Massillon, upon the ceremony of Absolution:" an admirable exhortation, which bears no resemblance to any of his other discourses, and, in which, each expression is a dart thrown by the Orator, transfixing the hearts of his Auditory!

To speak to the hearers is not sufficient. It is also requisite to make them speak themselves, and to add to the variegated charms of

of an immediate address, the never failing and increasing effect of Dialogue.

THE ancients discussed, in Dialogues, the most philosophic subjects. These men, who knew so well how to imitate nature, did not compose inanimate books, when they meant to unfold the ideas which they had collected in their meditations. They approached to the manner of the drama. They placed, upon the stage, some friends, whose conversations they reported. They thus discussed various opposite opinions, with an equal mixture of wisdom and urbanity. They made choice of each reader for a judge; and hence it is, that they have diffused over the writings of antiquity, all that delight, which is experienced while attending to the conversation of a select number of intelligent guests, who mutually impart each other's thoughts, in the agreeable freedom of an entertainment.

If, by this mode of Dialogue, Plato and Cicero have succeeded in enlivening metaphysical subjects, how much greater impulse and life would it not impart to Eloquence?

IN Oratory Dialogue supplies the place of alternate speakers, breaks the monotony, gives strength to the argument, and inspires confidence, provided the Orator does not weaken those difficulties which he ought to propose to himself; for, if the hearer can render the objections more forcible than the Orator, he will no longer attend to his answers.

BESIDES, nothing is better calculated for reviving the attention, than those suspensions, properly managed, which cause the hearers to fluctuate in a kind of uncertainty, proceeding at first from an emotion of surprise, when the Orator starts objections to himself, which he afterwards converts into curiosity, when he refutes them.

I AM often delighted with those cogent questions in the Discourses of MASSILLON, which engage the attention of the hearers, at the very moment when they might be apt to withdraw it.

AN example of this sort occurs in his sermon "on the mixture of the righteous and the wicked."

"THE

"The righteous deprive iniquity of every
 "excuse. Do you say that you have done
 "no more than to follow established prece-
 "dents? But have the righteous, who are
 "among you, conformed to them?—Do
 "you plead the unavoidable consequences
 "of illustrious descent?—You know some,
 "who, with a name still more distinguished
 "than your own, impart sanctity to splen-
 "dor.—Do you plead the vivacity of your
 "years?—the weakness of your sex?—
 "Every day will shew you some, who, in
 "the bloom of youth, and with all the
 "talents suited to this world, have their
 "minds supremely bent on Heaven.—Is it
 "the distraction of business?—You may
 "see those engaged in the same cares with
 "yourself, who, notwithstanding, make sal-
 "vation their principal concern.—Is plea-
 "sure your delight?—Pleasure is the first
 "desire of all men, and of the righteous,
 "in some of whom it is even stronger, and
 "whose natural dispositions are less favour-
 "able to virtue, than in you.—Do you plead
 "your afflictions?—There are some good
 "men distressed.—Or prosperity?—There
 "are those to be met with, who, amidst
 "their abundance, devote themselves to
 "God.—Or the state of your health?—You
 "discover some, who, in sickly bodies, pos-
 "sess

" self souls filled with divine fortitude.
 " Turn yourself which way you will; as
 " many righteous, as many the witnesses
 " which testify against you*."

* The discussion of a variety of important subjects in the form of DIALOGUE has been frequently adopted. The ancient Greek and Roman Writers abounded in this method of composition. Among others, PLATO, LUCIAN, CICERO, MACROBIUS, the author of the *Dialogue concerning the Causes of the Corruption of Eloquence* (ascribed by some to Tacitus, and by others to Quintilian,) ÆSCHINES, SOCRATICUS, MINUTIUS FELIX, XENOPHON†, give us specimens of entire Discourses drawn in this manner. VOLUSENIUS has left an elegant Latin Dialogue, *De animi tranquillitate*, which is much in the spirit of the ancients, and possesses pure and chaste latinity.

Various instances of the same sort may be traced so early as in the writings of MOSES, and the Prophets, as well as in those of the Evangelists. Such are these; ISA. xlix. 14, 15. " But Zion said, the Lord hath forsaken me, and my Lord hath forgotten me. Can a woman forget her sucking child, that she should not have compassion on the son of her womb? Yea, they may forget, yet will I not forget thee."—ROM. vi. 1. " What shall we say then? Shall we continue in sin that grace may abound? God forbid; How shall we, that are dead to sin, live any longer therein?"—In like manner, ROM. ix. 19. " Thou wilt say unto me, why doth he yet

† XENOPHON may, without much impropriety, be called a Dialogue-writer; for, though his writings are not in the direct form of Dialogue, yet he continually makes his characters speak in their own language. HOMER, also, abounds in this form of Dialogue.

SECTION

SECTION XXV.

Of an ardent Style.

IN proportion to the frequency of Dialogue in a discourse, the less will Apostrophes be necessary; and the less lavish

we yet find fault? for who hath resisted his will? Nay, but O man, who art thou that repliest against God? Shall the thing formed say to him that formed it, why hast thou made me thus? Hath not the potter power over the clay of the same lump to make one vessel unto honour, and another unto dishonour?"—So 1 Cor. xv. 35—39. "But some man will say, How are the dead raised up? and with what body do they come? Thou fool, that which thou sowest is not quickened except it die; &c."

Modern, as well as ancient, writers, have handled subjects in this form of Dialogue, or immediate address.

Mr. ADDISON hath left behind him his *Dialogues upon the usefulness of ancient medals*, which he seems to have formed upon the plan of CICERO. We have also BERKELEY's *Alciphron*; BAXTER's *Matho*; HURD's and FORDYCE's *Dialogues on Education*; FORDYCE on the *Art of Preaching*; FENELON on *Eloquence*; FONTENELLE's and LYTTLETON's *Dialogues of the Dead*; MORE's *divine Dialogues*; HARRIS, of Salisbury; and honest JOHN BUNYAN in his *Pilgrim*, &c.

we are of this figure, the greater will be its effect.

It is in Apostrophes that the Orator should display all his vehemence, if he would avoid the danger and confusion, attending himself, alone, being warmed with his subject. Feeling succeeds better than

DR. WARD observes, that "this method seems to be attended with very considerable advantages, if well and judiciously managed. For it is capable to make the driest subjects entertaining and pleasant, by its variety, and the different characters of the speakers. Besides, things may be canvassed more minutely, and many lesser matters, which seem to clear up a subject, may be introduced with a better grace by questions and answers, objections and replies, than can be conveniently done in continued discourse. There is likewise a farther advantage in this way of writing, that the author is at liberty to choose his speakers. And, therefore, as Cicero has well observed, when we imagine that we hear persons of an established reputation for wisdom and knowledge talking together, it necessarily adds a weight and authority to the discourse, and more closely engages the attention. The subject matter of it is very extensive, for whatever is a proper argument of discourse, public or private, serious or jocular; whatever is fit for wise and ingenious men to talk upon, either for improvement or diversion, is suitable for a Dialogue."

WARD'S *System of Oratory*, vol. ii. p. 219.

See to the same effect in BLAIR'S *Lectures*, vol. ii. p. 293.

† De Amic, c. 1.

reasoning

reasoning in those moments of effervescence, in which the soul ought to burst forth with sufficient impetuosity to hurry the Auditory along, one while by the strength of the proofs, another while by the energy of rhetorical strokes.

WHEN Apostrophes are multiplied, they discover a declaimer, who cannot write, who is confused rather than moved, and who substitutes affected convulsions for the transports of Eloquence.

It is necessary, without doubt, that the Orator should enliven his compositions with that ardour of soul which indicates and awakens sensibility.

If his writings be destitute of those glowing ideas, which proceed from the heart, his most emphatic language will only be insipid jargon.

“THE dull writer is a wretched author.”

This maxim of Boileau is incontestable.

BUT, if, by the term *ardour*, be understood, the fermentations of a roving brain, paradox united to a depraved taste, unceasing apostrophes, useless exclamations, obscure

secure hyperboles; in a word, a style inflated with extravagant metaphors; ah! guard against such digressions, O young Orator, who hast received from nature the inestimable gift of genius. Be assured that genuine enthusiasm is no other than reason warmed by the voice of the passions, and that Eloquence is not a delirium*.

Do

"Ancient Eloquence," says Mr. HUME, "i. e. the sublime and passionate, is of a much juster taste than the modern, or the argumentative and rational; and, if properly executed, will always have more command and authority over mankind. The ancients, upon comparison, gave the preference to that kind, of which they have left us such applauded models. Lyfias, and others, were esteemed in their time; but, when compared with Demosthenes and Cicero, were eclipsed like a taper when set in the rays of a meridian sun. Those latter Orators possessed the same elegance, and subtilty, and force of argument, with the former; but what rendered them chiefly admirable, was that pathetic and sublime, which, on proper occasions, they threw into their discourse; and by which they commanded the resolutions of their audience." HUME's *Essays*, No. xii. p. 123.

"The *vehement* style," says Dr. BLAIR, "always implies strength; and is not, by any means, inconsistent with simplicity: but in its predominant character is distinguishable from either the strong or the simple manner. It has a peculiar ardour; it is a glowing style; the language of a man, whose imagination and passions are heated, and strongly affected by what he writes; who is therefore negligent of lesser graces, but pours himself forth with the rapidity and fulness of a torrent."

Do you ask,—what is frigid?—It is whatever is exaggerated; whatever is destitute of

“rent. It belongs to the higher kinds of oratory; and,
 “indeed, is rather expected from a man who is speaking,
 “than from one who is writing in his closet. The orations of DEMOSTHENES furnish the full and perfect example of this species of style.” BLAIR’S *Lectures*, *Lect.* xix. p. 396.

DR. BLAIR elsewhere says, “There is a still higher degree of Eloquence, wherein a greater power is exerted over the human mind; by which we are not only convinced, but interested, agitated, and carried along with the speaker; our passions are made to rise together with his; we enter into all his emotions; we love, we detest, we resent, according as he inspires us; and are prompted to resolve, or to act, with vigour and warmth. Such high Eloquence is always the offspring of passion. By passion, I mean that state of the mind in which it is agitated and fired, by some object it has in view. A man may convince, and even persuade others to act, by mere reason and argument. But that degree of eloquence which gains the admiration of mankind, and properly denominates one an Orator, is never found without warmth, or passion. Passion, when in such a degree as to rouse and kindle the mind, without throwing it out of the possession of itself, is universally found to exalt all the human powers. It renders the mind infinitely more enlightened, more penetrating, more vigorous and masterly, than it is in its calm moments. A man actuated by a strong passion, becomes much greater than he is at other times. He is conscious of more strength and force; he utters greater sentiments, conceives higher designs, and executes them with a boldness and felicity, of which, on other occasions, he could not think himself capable. But chiefly, with respect to persuasion, is the power of passion felt. Almost every

of judgment; whatever pretends to wit; whatever is written without interesting; and, especially, nothing is more frigid than a counterfeit ardour.

THE genuine talent for Eloquence is distinguished among very different styles. The Orator possessed of it is always simple without ever appearing vulgar. He shuns whatever is tumid, or loose, or affected, or obscure; and he knows, at times, how to touch the soul, and to charm the ear. Master of his expressions, as he is of his thoughts, he rises, he is melted, he is inflamed, when his subjects require excellence, sensibility, or fervour. To avoid in his discourses the tone of declamation, he meditates a long time before he writes; for it is the effect of meditation to retrench the superfluity of words. The sacrifices, which he offers to taste, do not enervate his energy;

“ every man, in passion, is eloquent. Then he is at no
 “ loss for words and arguments. He transmits to others,
 “ by a sort of contagious sympathy, the warm sentiments
 “ which he feels; his looks and gestures are all persuasive;
 “ and nature here shews herself infinitely more powerful
 “ than all art. This is the foundation of that just and
 “ noted rule; *Si vis me flere, dolendum est primum ipsi*
 “ *tibi.*”

BLAIR's Lectures, vol. ii. p. 7.

they

they yield fresh pleasure to the auditor, who is capable of admiring a natural and true expression of genius in a judicious and correct phraseology*.

THIS excellence, so rare, and so deserving of universal approbation, loses, however, all its estimation in the eyes of those, whom a counterfeit energy dazzles, and who deviate from the language of nature.

WE know that Seneca found the eloquence of Cicero too simple, and, that his disciple Nero gilded the statues of Lyfippus:

* "First follow Nature, and your judgment frame

"By her just standard, which is still the same;

"Unerring Nature, still divinely bright,

"One clear, unchang'd, and universal light,

"Life, force, and beauty, must to all impart,

"At once the source, and end, and test of art.

"Art from that fund each just supply provides,

"Works without show, and, without pomp, presides."

Pope's Essay on Criticism, l. 69.

† *Plin. 34. c. 8.*

SECTION XXVI

Of Epithets.

STYLE loses its fulness and energy, when words are environed with cumbrous epithets.

It hath been remarked, that, in the philosophical analysis of languages, the substantive is nothing, as it were, because *abstract*, and the adjective every thing because it is *sensible*. But it is not so in Eloquence, where, frequently, the Epithet not being required by the accompanying word, oppresses the period, without strengthening the thought.

EVERY

* “Feeble writers,” says Dr. BLAIR, “employ a multitude of words to make themselves understood, as they think, more distinctly; and they only confound the reader. They are sensible of not having caught the precise expression, to convey what they would signify; they do not, indeed, conceive their own meaning very precisely themselves; and, therefore, help it out, as they can, by this and the other word, which may, as they suppose, supply the defect, and bring you some what nearer to their idea: they are always going about it, and about it, but never just hit the thing. The image, as they set it before you, is always double; and

“no

EVERY useless Epithet ought to be proscribed. The Orator's elocution becomes loose and dragging, when each expression doth not conduce to throw light upon the meaning, or, at least, to charm with the harmony.

SUCH is the case with some discourses, which seem to be destitute of ideas, although in other respects profoundly studied, inasmuch as one half of the words might safely have been retrenched.

"no double image is distinct. When an author tells me of his *courage* in the day of battle, the expression is precise, and I understand it fully. But if, from the desire of multiplying words, he will needs praise his *courage* and *fortitude*; at the moment he joins these words together, my idea begins to waver. He means to express one quality more strongly; but he is, in truth, expressing too. *Courage* resists danger; *fortitude* supports pain. The occasion of exerting each of these qualities is different; and being led to think of both together, when only one of them should be in my view, my view is rendered unsteady, and my conception of the object indistinct."

BLAIR's *Lectures*, vol. i. p. 190, 191.

* "Beware of imagining that we render Style strong or expressive, by a constant and multiplied use of Epithets. This is a great error. Epithets have often great beauty and force. But if we introduce them into every sentence, and string many of them together to one object, in place of strengthening, we clog and enfeeble style, and render the image confused and indistinct, which we mean to illustrate."

BLAIR's *Lectures*, vol. ii. p. 117.

SECTION XXVII.

Of the Necessity of an Orator's refining his Style.

CHRISTIAN Orators, do you, yourselves, erase such disgusting pleonasm. Pass a critical judgment upon your productions, and, together with such insignificant expressions, banish all those negligencies of style, which degrade the sublimity of the ideas.

It is not required that the whole of a sermon should be equally striking; but it is requisite that it be all equally well written, and that Eloquence make amends, by the beauty of the expression, for the quality of the thoughts when they are ordinary; just as sculpture adds, by the richness of the drapery, to the elegance of the figures.

We must allow pauses for admiration. This is chiefly necessary for the sake of energy. If, therefore, it be remarked that there are many very eloquent passages in a sermon composed with care, and containing forcible arguments, the praise will be sufficient,

cient, since there is none as yet extant, which is in all respects perfect.

Is the merit of a pure and elegant style your ambition? Multiply the copies of your discourses, and cease not to transcribe your performance until you are able to afford satisfaction to yourself.

AN Orator ought to adopt the motto of Cæsar, who "thought that he had done nothing, while there remained any thing for him to do." The more he writes, the better he writes; and it is only by surmounting the tediousness of reiterated transcriptions, that he can display in his style all the elegance of his taste.

HENCE it is, that very few men of learning employ all their powers to advantage. The greater part, being accustomed to rest too soon contented, die without ever having known the extent of their own talents.

FRESH ideas, the beauties of enlargement, the exquisite sentiment of a finished passage, which Horace so well defined and relished when he called it, *qui me mihi reddat amicum*; in a word, the elegant and variegated

gated turns of expression, which compose the beauty of style, do not occur to a writer in the first cast of a work, and are generally the effect of a slow correction.

While there remains room to alter, there is opportunity for improvement. It is the characteristic of excellence in all the arts, so sensibly to strike the spectator who admires it, that he can conceive of nothing transcending that which he beholds.

HOWEVER a little we may have accustomed ourselves to write, we easily distinguish those passages, which have not been sufficiently studied, and which proceeded from the pen of the writer, before they had been thoroughly digested in his own mind. This hasty or negligent composition soon discovers itself, not, as is commonly supposed, by the pleasing freedom of a diction somewhat too unrestrained and irregular, but by the confusion of expression, all the constituent parts of which are stiff and forced.

THE more the writer hurries himself, the more dragging, of course, is his style. And, when it is said that a writing "smells

of

" of the lamp," it is an evident proof that it is not sufficiently laboured.

SECTION XXVIII.

WHEN the steel hath been well polished, the edge of the file is no more perceived.

LET no one accuse me here of exposting
 Orators to render their compositions
 insipid, with a view of improving their
 style.

I am sensible, that, whatever we wish to
 finish with too much care, we enervate;
 and that the impetuosity of Eloquence
 spurs at those minute refinements, which
 would extinguish its fervour; but I am
 aware also, that we can write more present
 impulse, and correct afterwards, at leisure,
 without cooling the original ardour; and
 that a proper medium is requisite to be
 kept between the extreme of neglecting
 applications, which adds to the defects of
 style, and the excess of labours which de-
 stroy the transport of genius.
 I have a mind that before me, and I have
 almost done. But your work is never done
 upon the same, polish and repolish it
 continually.

SEC-

SECTION XXVIII.

Of a proper Selection of Words.

LET no one accuse me here of exhorting Orators to render their compositions insipid, with a view of improving their style.

I AM sensible, that, whatever we wish to finish with too much care, we enervate; and, that the impetuosity of Eloquence spurns at those minute researches, which would extinguish its fervour; but, I am aware also, that we can write from present impulse, and correct afterwards, at leisure, without cooling the original ardour; and, that a proper medium is requisite to be kept between the extreme of neglecting application, which adds to the defects of taste, and the excess of labour, which deadens the transports of genius.

BOILEAU hath said before me, and better than I have, " Put your work twenty times
" upon the frame; polish and repolish it
" continually;

“ continually ; sometimes add, and often
 “ erase*.”

A PAINS-

* *Vingt fois sur le métier remettez votre ouvrage ;*

Polissez le sans cesse, et le repolissez.

Ajoutez quelquefois, et souvent effacez.

HORACE, who was a shrewd judge of human nature, insists upon an author's being rigorously strict in criticizing and correcting his own works.

Vir bonus et prudens versus reprehendet inertes ;

Culpabit duros ; incommis allinet atrum

Transverso calamo signum ; ambitiosa recidet

Ornamenta ; parum claris lucem dare coget.

Arguet ambigue dictum mutanda notabit.

HOR. de Ar. Poet. v. 445.

DR. BLAIR enforces the same attention to the work of revision and correction, in his directions for forming Style, when he observes, that “ there may be an extreme in too
 “ great and anxious a care about words. We must not
 “ retard the course of thought, nor cool the heat of imagination, by pausing too long on every word we employ.
 “ There is, on certain occasions, a glow of composition
 “ which should be kept up, if we hope to express ourselves happily, though at the expence of allowing some
 “ inadvertencies to pass. A more severe examination of
 “ these must be left to be the work of correction. For, if
 “ the practice of composition be useful, the laborious
 “ work of correcting is no less so ; it is, indeed, absolutely
 “ necessary to our reaping any benefit from the habit of
 “ composition. What we have written, should be laid by
 “ for some little time, till the ardour of composition be
 “ past, till the fondness for the expressions we have used be
 “ worn off, and the expressions themselves be forgotten ;
 “ and

AS PAINS-TAKING Orator, who is desirous of giving the finishing stroke to his productions, is always repaid for his trouble. If correction do not suggest to him the materials of a discourse, it, at least, points out expressions unworthy of the pulpit, which sometimes escape in the ardour of composition; and this, doubtless, is a valuable advantage in a style wherein we apprehend, justly enough, that one bad word doth oftentimes, more injury, than a weak argument.

CORRECTION suggests to the Orator appropriate expressions, which render his ideas more striking, and his sentiments more impassioned. "In the same manner," says Cicero, "as cloaths, at first invented

"and then reviewing our work with a cool and critical eye,
 "as if it were the performance of another, we shall discern many imperfections which at first escaped us. Then
 "is the season for pruning redundancies; for weighing
 "the arrangement of sentences; for attending to the juncture and connecting particles; and bringing Style into a
 "regular, correct, and supported form. This *Limæ Labor*, must be submitted to by all who would communicate their thoughts with proper advantage to others;
 "and some practice in it will soon sharpen their eye to the
 "most necessary objects of attention, and render it a much
 "more easy and practicable work than might at first be
 "imagined."

BLAIR'S *Lectures*, vol. i. p. 404.

"through

through necessity, have afterwards become ornamental to the human body, so words, created by necessity, impart also beauty to discourse.

THE value of well placed expressions is so striking in the art of Oratory, that the eloquence of a passage sometimes depends upon a single word. Take an example which is deserving of admiration. I select it from an excellent discourse, which the Cardinal de Rohan, Grand Almoner of France, pronounced upon presenting the body of Louis XIV, at the Abbey of St. Dennis. "The Prince, whose loss we mourn, leaves, it is true, *names* celebrated upon earth; and posterity the most remote, will, like us, admire Louis the Great, the Just, the Conqueror, the Pacific, the Friend of Learning, and the Protector of Kings."

HAD the Cardinal de Rohan said, that this Monarch left upon earth a celebrated *name*, his expression would have been very common; but the same phrase put in the plural, while speaking only of one man, and the enumeration of the several titles of glory of Louis XIV, which at once justifies this bold ascription, appear to me a sublime stroke.

MASSILLON knew also, this secret of the art. In his writings, a word, which seemed to declare a paradox, often expressed a new thought, and a very weighty and just idea. Such is that admirable Apostrophe, which we read in his sermon, "on the mixture of
 "the righteous and the wicked." "Ye
 "great ones of the earth! the innocent
 "pleasure of sincerity, without which there
 "is nothing agreeable in the commerce of
 "mankind, is denied you, and ye have no
 "more friends, because it is too *beneficial*
 "to be one."

SECTION XXIX.

Of Metaphors.

"**I** AM fond," says Montaigne, "of words corresponding with the thought." But, to represent an idea in all its energy, the vulgar expression is frequently insufficient, and then the Metaphor becomes the proper word in rhetorical language.

It is essential to the two objects of which a Metaphor is composed, that their relation to each other be obvious, and that they may be marked by no striking dissimilitude.

ELOQUENCE could not exist without this language of imagination. "Speech," says Cicero, "ought equally to strike the mind and senses of all men*." Now, the senses are not moved but by the liveliness of images. Nature herself, which is the original model of art, suggests the most ex-

* *Oratio hominum sensibus et mentibus accommodata.*

De Orat. 12. 55.

pressive images to savages, to infants, and to the meanest ranks of people, when they are governed by a strong passion.

DUMARSAIS hath judiciously observed, that "more tropes were made use of in the "markets, than in the academies." It is true, those popular Metaphors are often very inaccurate, and a writer ought to express them with exactness, when he means to admit them into elevated language.

THAT absurd medley of Balthasar Gracian has been quoted with propriety, as a very striking example of the abuse which may be made of figurative eloquence: "Thoughts flow from the extensive coasts "of memory, embark on the sea of the "imagination, arrive at the port of genius, "to be registered at the custom-house of "the understanding*."

THERE

* Perhaps it may be no unsuitable parallel to the fantastical Metaphor of Balthasar Gracian, mentioned by M. Maury, to quote from the *Life of GILPIN*, that absurd bombast, said to have been addressed by an High Sheriff at Oxford to the students; "Arriving," says he, "at the "Mount of St. Mary, in the stony stage where I now "stand, I have brought you some fine biscuits carefully "conserved for the chickens of the church, the sparrows "of the spirit, and the sweet swallows of salvation." GIBBONS'S *Rhetoric*, p. 17.

The

THERE must, doubtless, be imagination in the manner of expression; but, above all, there must be truth and judgment.

THE image is false, when there is a contradiction of terms: as in that phrase, "I

The Spectator humorously describes the abuse of figurative Eloquence, when he says, "An unskilful author shall run Metaphors so absurdly into one another, that there shall be no simile, no agreeable picture, no apt resemblance, but confusion, obscurity, and noise. Thus have I known an hero compared to a thunderbolt, a lion, and the sea; all and each of them proper Metaphors for impetuosity, courage, or force; but by bad management it hath so happened, that the thunderbolt hath overflowed its banks, the lion hath darted through the skies, and the billows have rolled out of the Lybian desert."

The same author presents us with the following letter, as a specimen of the enormous abuse of metaphorical expression.—"Sir, After the many heavy lashes that have fallen from your pen, you may justly expect in return, all the load, that my ink can lay upon your shoulders. You have quartered all the foul language upon me, that could be raked out of the air of Billingsgate, without knowing who I am, or whether I deserve to be cupped and scarified at this rate. I tell you, once for all, turn your eyes where you please, you shall never smell me out. Do you think that the panics which you sow about the parish will ever build a monument to your glory? No, Sir, you may fight these battles as long as you will, but when you come to balance the account, you will find that you have been fishing in troubled waters, and that an ignis fatuus hath bewildered you, and that indeed you have built upon a sandy foundation, and brought your hogs to a fair marker." SPECTATOR, No. 595.

" shall

"shall ascend to the foundation of the Cartesian system." It is incoherent, when it describes, on one side, a physical substance, and, on the other, a moral subject: such is that parenthesis, "I say then (and I always continue fixed upon my principles)." It is puerile and far-fetched, whenever it forms an affected and unusual periphrasis: as when sundials have been called "the registers of the sun." But it becomes descriptive and just, when it is expressed with simplicity and energy. It is thus that Bossuet describes the demands of luxury, when he says, that "every art is exhausted (literally "sweats") to satisfy them*."

WHEN Bossuet makes use of a Metaphor which seems bold, he sometimes apologises;

*To avoid such improprieties as those mentioned by our author, it is of importance to bear in mind, what Dr. BLAIR says on this subject:—"A good rule has been given for examining the propriety of Metaphors, when we doubt whether or not they be of the mixed kind; namely, that we should try to form a picture upon them, and consider how the parts would agree, and what sort of figure the whole would present, when delineated with a pencil. By these means, we should become sensible whether inconsistent circumstances were mixed, and a monstrous image thereby produced; or whether the object was, all along, presented in one natural and consistent point of view."

BLAIR's *Lectures*, vol. i. p. 311.

and

and presently he rises upon that description, which he does not find sufficiently great nor daring.

"Shall I speak to you," says he in the funeral Oration for Maria Theresa, "shall I speak to you concerning the death of her children? Let us figure to ourselves that young Prince, whom the graces themselves appear to have formed with their hands. Forgive me this expression: methinks I still behold this flower falling. At that time the sorrowful messenger of an event so fatal, I was also the witness, when beholding the King and Queen, of the most piercing grief on the one hand, and, on the other, of the most mournful lamentations; and under different forms I saw an unbounded affliction."

AN idea which would be common, were it not for the boldness of the imagination which sometimes gives sensation to inanimate beings, becomes interesting under the pencil of an Orator or a Poet.

ELOQUENCE, I know, hath less extensive privileges than Poetry. The latter is exempted, according to the judicious observation of Boileau, from all the set forms of

excuse to which Prose is subjected; e. g.
 "Pardon this expression;—so to speak;—
 "If I may venture to say so," &c. We
 often find, however, in excellent Orators,
 Metaphors which we should be scrupulous
 about hazarding in verse. Those figures
 are so transfused through the style, that they
 are scarcely observed in the perusal.

RACINE was, doubtless, struck with that
 expression in the sermon "on the mixture
 "of the righteous and the wicked," where
 MASSILLON says, "the righteous man can
 "with boldness condemn in others, that
 "which he disallows in himself; *his instruc-*
 "*tions do not put his conduct to the blush;*" as
 he had expressed his admiration of that
 other Metaphor, which is in the same dis-
 course; "*the Courtiers of Zedekiah charged*
 "*the tears and dismal predictions of Jeremiah,*
 "*occasioned by the ruin of Jerusalem,*
 "*with a secret desire of pleasing the King of*
 "*Babylon, who was besieging that unfortu-*
 "*nate city.*"

SECTION XXX.

Of technical Expressions.

LET us never confound, with this elegant language of the imagination, these technical words, which could only appertain to the vocabulary of sciences.

PITY on an Orator, when it is necessary to be learned in order to understand him!

It is not to excite astonishment by the display of his learning, that he speaks to an assembled multitude; it is to move, it is to affect them: and he mistakes his object, if he prefer those abstract and intellectual expressions, which the vulgar do not comprehend, to those tender and ardent ones, which produce a general impression.

A CHRISTIAN Orator is under still stronger obligation to address his hearers with that simplicity of style, without which he will never be truly eloquent. All men are bound to practise the duties of religion; it is,

therefore, requisite that all may be able to understand the minister who announces them. But, let us once more repeat it, the discharge of zeal in this, as in every other, part of a sermon is inseparable from the rules of art.

Is it your desire to be eloquent? Be simple.—I go farther—Be familiar in your discourses*.

You

* "Youth," says M. ROLLIN, "cannot be made too sensible of the character of simplicity which runs through the writings of the ancients. They should be accustomed to study nature in all things, and be assured that the best eloquence is that which is the most natural, and least far-fetched. The Grecians gave it a very significant name, *ἁπλότης*, which is pretty near what Horace calls *simplex munditiis*, an elegant simplicity." ROLLIN's *Belles Lettres*, vol. ii. p. 59."

"A writer of simplicity," says DR. BLAIR, "expresses himself in such a manner, that every one thinks he could have written in the same way; Horace describes it."

ut sibi quis

Speret idem, sudet multum, frustra que laboret
Ausus idem.

"There are no marks of art in his expression; it seems the very language of nature; you see in the style, not the writer and his labour, but the man, in his own natural character. He may be rich in his expression; he
" may

You will not find one scientific word in the great masters of the age of Louis XIV. After their example, then, reject all those unusual expressions, which would disguise your thoughts, instead of elucidating them;

“may be full of figures, and of fancy; but these flow from him without effort; and he appears to write in this manner, not because he has studied it, but because it is the manner of expression most natural to him”
 “This is the great advantage of simplicity of style, that, like simplicity of manners, it shews us a man’s sentiments and turn of mind laid open without disguise. More studied and artificial manners of writing, however beautiful, have always this disadvantage, that they exhibit an author in form, like a man at court, where the splendour of dress, and the ceremonial of behaviour, conceal those peculiarities which distinguish one man from another. But reading an author of simplicity, is like conversing with a person of distinction at home, and with ease, where we find natural manners, and a marked character.”

BLAIR’s *Lectures*, vol. i. p. 390.

The same author elsewhere remarks, that “the style which the pulpit requires must be very perspicuous. As discourses spoken there, are calculated for the instruction of all sorts of hearers, plainness and simplicity should reign in them. All unusual, swollen, or high sounding words, should be avoided; especially all words that are merely poetical, or merely philosophical. Dignity of expression, which the pulpit requires, is perfectly consistent with simplicity. The words employed may be all plain words, easily understood, and in common use; and yet the style may be abundantly dignified, and, at the same time, very lively and animated.” *Ibid.* vol. ii. p. 114.

and

and do not raise any mists between the truth
and your auditory.

Quintilian illustrates this rule of taste
by a very ingenious comparison, when he
says, "that an Orator should consider the
"words of a language like pieces of money,
"with which he ought not to incommode
"himself, when they are not current
"coin."

† Quintil. Instit. lib. 3.

SECTION XXXI.

Of Dignity of Style.

THIS popular Elocution doth not, however, prohibit a Christian Orator from ever making use of elevated expressions.

Nothing stands more opposed to the dignity of the Ministry than mean words, indecent allusions, or obscene representations.

CICERO descends to disgusting descriptions in his charges against Verres, and in relating the intemperance of Marc Antony.

MASSILLON, whose language is generally very guarded, has not paid sufficient respect to the decorum of the pulpit, in his eulogium of St. Agnes.

BOILEAU says, "the Style the least elevated hath still its elevation;" much more rhetorical

rhetorical Style, the most dignified, and, consequently, the most difficult of all.

ELOQUENCE, in common with Poetry, has the happy privilege of embellishing its images with the noblest expressions, which, without this contrivance, could not belong to the Style of Oratory.

BOSSUET excels in that admirable talent of uniting the most familiar narrations to the dignity of his discourses; and he proves by his own example, that an able writer will always possess the art of adapting to the Style of Eloquence, whatever could be related in the freedom of conversation.

No excuse can, therefore, be any longer admitted in favour of those Orators; whose Style is mean, and grovelling, in relations much less common, than some of those which Bossuet has given us in his funeral Orations. Such split upon this rock, who dwell upon the disorders of every condition of life, instead of attacking the vices which are common to all.

WHENEVER a preacher neglects to moralise in general terms, he ceases to speak to his

his auditors a language, which interests them all; and thus, one part of the congregation is pleased at finding itself spared, while the other is loaded with the severest reproaches. Whatever paints the various passions, which agitate the human heart, is excellent; but, whatever describes the history of the excesses peculiar to the different conditions, which divide society, is low.

SECTION XXXII.

Of Transitions.

THE less you multiply those extraneous particulars, which have no affinity between themselves, the greater *unity** your discourse will have; the more will its parts

* FENELON presents us with the following valuable observations on this subject: " Every truth is set by the Orator in its proper place with regard to the whole; it prepares, leads on, and supports, another truth that needed its assistance. Thus the whole discourse is one; and may be reduced to one single proposition, set in the strongest light, by various views and explications of it. This unity of design shews the whole performance at one view: as in the public places of a city one may see all the streets and gates of it, when the streets are straight, equal, and duly proportioned. The discourse is the proposition unfolded; and the proposition is an abstract of the discourse."

Denique sit quodvis simplex duntaxat et unum.

HOR. de Art. Poet. v. 23.

" An author, who does not thus methodise his discourse, is not fully master of his subject: he has but an imperfect taste, and a low genius. Order, indeed, is an excellence we seldom meet with in the productions of the mind. A discourse is perfect, when it has at once method, propriety, strength, and vehemence. But, in order

be linked together, and the ideas follow in succession.

“order to this, the Orator must have viewed, examined, and comprehended every point, that he may range each word in its proper place. This is what an ignorant declaimer, who is guided by his imagination, can never discern.”

FENELON on Eloquence, p. 180, 181.

OBSERVE how another sensible author expresses himself.

“It is an infallible proof of the want of just integrity in every writing, from the Epopey, or heroic poem, down to the familiar epistle, or slightest essay, either in verse or prose, if every several part, or portion, fit not its proper place so exactly, that the least transposition would be impracticable.—If there be any passage in the middle, or end, which might have stood in the beginning; or any in the beginning, which might have stood as well in the middle, or end; there is properly, in such a piece, neither beginning, middle, nor end, it is a meer rhapsody, not a work; and, the more it assumes the air or appearance of a real work, the more ridiculous it becomes.”

Characteristicks, vol. iii. p. 259, 260.

Bishop BURNET gives the following direction to Preachers.

“A text being explained, then the point, upon which the sermon is to run, is to be opened: and it will be the better heard and understood, if there be but one point in a sermon, so that one head, and only one, is well stated, and fully set out.” *Discourse of the Pastoral Care*, p. 249.

THE art of forming Transitions is as difficult to be subjected to rules, as to be reduced to practice.

DR. BLAIR expands the Bishop's idea, and at the same time, gives it its proper bounds, when he says;

"Unity is of great consequence in every composition ;
 " but in other discourses, where the choice and direction
 " of the subject are not left to the speaker, it may be less
 " in his power to preserve it. In a sermon it must be
 " always the Preacher's own fault, if he transgress it.
 " What I mean by unity, is, that there should be some
 " one main point to which the whole strain of the sermon
 " shall refer. It must not be a bundle of different subjects
 " strung together, but one object must predominate
 " throughout. This rule is founded on what we all expe-
 " rience, that the mind can attend only to one capital
 " object at a time. By dividing, you always weaken the
 " impression. Now this unity, without which no sermon
 " can have much beauty, or much force, does not require
 " that there should be no divisions or separate heads in the
 " discourse, or that one single thought only should be,
 " again and again, turned up to the hearers in different
 " lights. It is not to be understood in so narrow a sense;
 " it admits of some variety; it admits of under parts and
 " appendages, provided always that so much union and
 " connection be preserved, as to make the whole concur in
 " some one impression upon the mind. I may employ,
 " for instance, several different arguments to enforce the
 " love of God; I may also enquire, perhaps, into the
 " causes of the decay of this virtue; still one great object
 " is presented to the mind; but if, because my text says,
 " He that loveth God, must love his brother also," I
 " therefore should mingle in one discourse arguments for
 " the love of God, and for the love of our neighbour, I
 " should offend unpardonably against Unity, and leave a
 " very loose and confused impression on the hearers'
 " minds."

BLAIR's *Lectures*, vol. ii. p. 108.

BOSSUET'S

Bossuet's "History of the Variations," is justly quoted as a master-piece of this sort, wherein this great man unites all the branches of his subject, by the sole band of his logic; and thus connects, without confusion, the most abstract and dissimilar propositions.

TRANSITIONS, which are only built on the mechanism of the style, and merely consist in a fictitious connection between the last word of the paragraph which finishes, and the first word of the sentence which begins, cannot, with propriety, be admitted as natural, but are rather forced combinations. True rhetorical Transitions are such, as follow the course of the reasoning, or sentiment, with ease, almost without art, and unperceived by the hearer; such, as unite the materials of the discourse, instead of merely suspending some phrases upon each other; such, as bind the whole together, without obliging the Preacher to compose a new exordium to each subdivision, which his plan exhibits to him; such, as form an orderly and methodical arrangement, by the simple unfolding of the ideas, in some measure, imperceptible to the Orator himself: such, as call for, and correspond with, each other by an inevitable analogy, and

not

not by an unexpected association, such, in fine, as meditation produces by suggesting valuable thoughts, not such as the pen furnishes in its search after combined resemblances.

CLEAR and distinct ideas reciprocally accord with easy and felicitous transitions. "Stones well hewn," says Cicero, "unite of themselves, and without the aid of cement."

as follow the course of the reasoning, often in such a way, almost without art, and unperceived by the hearer, such as make the materials of the discourse linked at once, thus binding the whole together without noticing the transition to compose a new explanation of each idea, as when a plan exhibits to him, facts as seen in orderly and methodical arrangement, by the simple unfolding of the ideas in terms meaning, unperceived to be distinct from self: such, as call for, and correspond to each other by an intricate analogy, and

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SECTION XXXIII.

Of a copious Style.

IF a desultory style, if short expressions, in a word, if poor ideas can never strictly unite, let us discard them, without hesitation, from a rhetorical discourse. A broken and sententious style will never make powerful impressions upon the multitude. Eloquence requires a kind of diction, expanded, lofty, sublime, in order to develop the emotions of the soul, and to impart to thought all its energy. He who renews his thoughts line by line, is always frigid, flow, monotonous, and superficial. Sublimity is simply the effort of genius transcending ordinary ideas. Let your thoughts dive deep. Stop not to pick up the sparkling grains of sand upon that ground, which covers a mine of gold. Shoot beyond vulgar conceptions; and you will find the true sublime, between that which is common, and that which is exaggerated. Unconstrained in your steps, confine not yourself within the narrow limits of those curtailed phrases, which drop every moment with the expiring idea;

idea; but display in their vast extent, those copious and commanding modes of expression, which impart to Eloquence its energy, its elevation, its vehemence, and its grandeur. "The thundering strokes of Demosthenes," said Cicero, "would have been much less impressive, had they not been hurled with all the power and impetuosity of copiousness*."

The same Cicero fixed the extent of the Orator's period to four verses of six feet, which can be pronounced with one single breathing†.

But, have we proper periods in our language, who can scarcely ever make use of transposition; who are constrained to give a signification, if not perfect, at least very distinct, to each word of the sentence, which the reader peruses; who are subjected to uniform and feeble constructions, in which the nominative is contiguous to the verb preceding the case governed; and who are perpetually embarrassed by the repetition or

* *Demosthenis non tam vibrarent fulmina illa nisi numeris contorta ferentur.* Orator. 234.

† *E quatuor igitur quasi hexametrorum instar versuum, quod sit, constat ferè plena comprehenso.* Orator. 222.

ambiguity of pronouns? The theory of our participles, too, is so obscure, our conjunctions are so insufficient, our cases, admitting we have any, so insignificant, that it becomes requisite, in writing, perpetually to recal the nominative, or the pronoun which represents it, and to sacrifice sublimity to perspicuity*.

THE ancients compared the period to a sling, which throws out the stone, after many circuits†. Our period is none other than an inanimate diction, like the servile translation of a precise interpreter, who ex-

* See remarks on the same subject in FENELON's *Letter to the French Academy*, §. 5. p. 193.

† With respect to the form or composition of sentences, Cicero distinguishes them into two sorts, called *tracta*, strait or direct; and *conserta*, bent or winding§. By the former are meant such, whose members follow each other in a direct order, without any inflexion; and by the latter, those which, strictly speaking, are called *periods*. *περίοδος* in Greek signifies a *circuit* or circle. And so the Latins called *circuitus* and *ambitus*. By which they both mean a sentence consisting of corresponding parts, so framed, that the voice in pronouncing them may have a proper elevation and cadency, and distinguish them by its inflexion. And as the latter part returns back, and unites with the former, the period, like a circle, surrounds and incloses the whole sense."

WARD's *System of Oratory*, vol. ii. p. 145.

§ Orat. c. 20.

M

presses

presses, literally and unskilfully, ideas conceived in a foreign idiom*.

SECTION

The remarks of the learned Abbe, respecting the feeble and limited construction of the *French* tongue, are, in a great measure, applicable to the *English*, especially when compared with the greater liberty of transposition, which the *Latin* language allowed, and, in which, Cicero, particularly, manifests that so much of its beauty and elegance consists.

DR. WARD's observations upon this point are as follow:

"There are two kinds of Order, in the construction of
 "a sentence, one of which may be called *natural*, and
 "the other *artificial*. We call that order *natural*, when
 "all the words in a sentence are so placed, as they are
 "connected with, or follow each other, in a grammatical
 "construction. And it may properly enough admit of
 "this name, as it is founded in the nature of a proposition,
 "and the relation of the several words, of which it consists,
 "to each other. And this seems agreeable to the natural
 "way of conveying our thoughts which leads us first to
 "express the subject, or thing, of which some other thing
 "is said, before the predicate, or that which is said concern-
 "ing it; and with respect to both, as every idea suc-
 "ceeds another in the order of our conceptions, to range
 "it in the same order, when we communicate them to
 "others.

"Our language in general keeps pretty much to this
 "method. But in one thing, particularly, it recedes
 "from it; and that is, in placing adjectives, which denote
 "the properties of things, before their substantives or sub-
 "jects,

SECTION XXXIV.

Of Harmony of Style.

NEVERTHELESS, without this measure-
ment of periods, Style is flat and un-
harmonious. A Christian Orator should

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endeavour

“jects, whose properties they are. As when it is said,
“*Evil communication corrupts good manners.*” And this
“we always do, except something follows which depends
“upon the adjective. So we say, *He was a man eminent*
“*for his virtue, not, an eminent man.*”

“Artificial order, as it respects simple sentences, has
“little or no regard to the natural construction of words;
“but disposes them in such a manner, as will be most
“agreeable to the ear, and best answer the design of the
“speaker. The Latins take a much greater liberty in this
“respect, than we do, or the nature of our language will
“permit. Quintilian says, it is best for the verb to stand
“last, when there is no particular reason to the contrary;
“and he gives this reason for it, ‘because the force of the
“sentence lies in the verb.’ They likewise separate
“such words as have an immediate relation between them,
“or dependance one upon another; and place any of them
“first or last, as they please. In short, their order seems
“in a manner arbitrary, if it does not break in upon per-
“spicuity, to which they usually attend. But most of these
“things are unsuitable to the genius of our language...

The

endeavour to please his auditors by a melody which may make them more attentive to his instructions,

VIXXX NOITC SECTION

"The Latin tongue commonly admits of a much greater variety in the transposition of members, as well as in that of single words, than suits with our idiom. Our composition is, in this respect, much more limited and confined than the Latin.—The natural order is certainly more plain and easy; but yet it must be owned, that the other has its advantages, and those very considerable. The language both of the Greeks and Romans has more strength, as well as harmony, than any modern tongue; which is owing, in a good measure, to this liberty in their composition. For by giving their periods the finest turn, and placing the most significant words, where they may strike the mind with the greatest force, at the same time they both delight the ear, and excite the attention."

WARD'S *System of Oratory*, vol. 3. p. 354—364.

DR. BLAIR makes the following apposite remarks upon this subject.

"In the Latin language, the arrangement, which most commonly obtains, is, to place first, in the sentence, that word which expresses the principal object of the discourse, together with its circumstances; and afterwards, the person, or the thing, that acts upon it. Thus Salust, comparing together the mind and the body, *Animi imperis, corporis servitio, magis utimur*, which order certainly renders the sentence more lively and striking, than when it is arranged according to our English construction; "We make most use of the direction of the soul, and of the service of the body."

"The Latin order gratifies more the rapidity of the imagination, which naturally runs first to that which is

"is

instructions, and thereby render the allurements of art subservient to the success of his ministry. Our great masters have frequently

"its chief object, and, having once named it, carries it in view throughout the rest of the sentence. In the same manner in poetry."

*Iustum et tenacem propositi virum,
Non civium ardor prava jubentium,
Non vultus instantis tyranni,*

Mente quatit solida.

"Every person of taste must be sensible, that here the words are arranged with a much greater regard to the figure which the several objects make in the fancy, than our English construction admits, which would require the *Iustum et tenacem propositi virum*, though, undoubtedly, the capital object in the sentence, to be thrown into the last place."

"An English writer, paying a compliment to a great man would say thus: "It is impossible for me to pass over, in silence, such remarkable mildness, such singular and unheard of clemency, and such unusual moderation, in the exercise of supreme power." Here, we have, first presented to us, the person who speaks. "It is impossible for me; next, what that person is to do, impossible for him to pass over in silence," and lastly, the object which moves him so to do, "the mildness, clemency, and moderation of his patron." Cicero, from whom I have translated these words, just reverses this order; beginning with the object, placing that first which was the exciting idea in the speaker's mind, and ending with the speaker and his action. *Tantum mansuetudinem, tam inusitatum in auditamque clementiam, tantumque*

" in

quently displayed, in the pulpit, the fine talents of painting by sounds, and of forming resemblances of imitative harmony, which poetry would find it difficult to equal.

BOSSUET meant to intimate in the funeral Oration for Tellier, that that magistrate had breathed his last, while repeating this verse of the psalm, "I will sing of the mercies of the Lord for ever;" and see how the Orator recalls, if I may so, before all his auditory, this circumstance of the death of the Chancellor: "Enraptured that he could pour forth his grateful acknowledgments even with his dying breath, he began the

"*in summa potestate rerum omnium modum, tacite multo*
 "[*nullo*] *modo praterire possum.*" (Orat. pro Marcell.)

"The Latin order is more animated; the English more clear and distinct. The Romans generally arranged their words according to the order in which the ideas rose in the speaker's imagination. We arrange them according to the order in which the understanding directs those ideas to be exhibited, in succession, to the view of another. Our arrangement, therefore, appears to be the consequence of greater refinement in the art of speech; as far as clearness in communication is understood to be the end of speech."

BLAIR'S *Lectures*, vol. i. p. 119, and 121.

hymn

hymn of praise for divine mercies. *I will sing, says he, of the mercies of the Lord for ever.* He expires while repeating these words, and continues singing with Angels the sacred song.

It is genius alone, which can form such excellent pictures, and the art of producing them is above rules; but, it is no less true, that rules of art are often useful to the Orator, in laying open to him the chief secrets of harmony.

NEVER conclude your sentences with monosyllables, unless they are sufficiently sonorous to strike the ear, and to assist the cadence of a period*.

GUARD

* As an useful caution against the injudicious conclusion of sentiments with monosyllables, we have this reflection:

“How disagreeable is the following sentence of an author, speaking of the Trinity!” “It is a mystery which we firmly believe the truth of, and humbly adore the depth of.” “And how easily could it have been mended by this transposition! ‘It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore.’” “In general it seems to hold that a musical close, in our language, requires either the last syllable, or the penult, that is, the last but one, to be a long syllable. Words which consist mostly of short syllables,

GUARD against multiplying words, whose uniform terminations introduce consonances, or rather rhimes, which prose ought to reject. You will find in the organization of every language a sort of mechanical harmony, in the use of which we should not too freely indulge*.

"bles, as, *contrary, particular, retrospect*, seldom conclude a sentence harmoniously, unless a run of long syllables, before, has rendered them agreeable to the ear."

BLAIR's *Lectures*, vol. i. p. 260.

* Our author proceeds to illustrate his meaning, by shewing the use to which the final *e* mute may be put in promoting this harmony of sound; and he gives us an apt quotation from Maffillon, in his description of the death of a good man. But, as in this part of the author's enlargement, his remarks are confined to the peculiarities and terminations of the French language, the editor has omitted them in his translation, as being useless to the mere English reader. On the subject of "the Harmony of Sounds and Sentences," the reader is referred to BLAIR's xliii. *Let.* throughout, where he will find many ingenious and critical observations;—also to WARD's *System of Oratory*, vol. i. p. 367. et seq.

SECTION XXXV.

Of Variety of Style.

IF variety be requisite, even in the termination of words, it is still more indispensable in the construction of the ideas. Uniformity in the manner of expression always implies languor of thought.

ARE you at a loss how to vary your periods? Lay down your pen. Resume meditation; and every trait will soon have its appropriate character and likeness.

THE repetition of the same modes of expression, at the commencement of a new division of the subject, succeeds in pulpit-style; but, if we wish to preserve the hearers from the weariness which accompanies uniformity, it is peculiarly proper, in the minute opening of such parts, to diversify the expressions and metaphors, and to give a new colouring to each phrase.

* *Variare Orationem magnopere oportebit, nam omnibus in rebus similitudo satietatis est mater.* CICERO. *de invent.* lib. 1. 76.

THE sermons of the Abbé Poulle, which we have heard with so much pleasure, deserve to be quoted, in the first instance, as admirable models of the art of Oratory. What principally distinguishes the Style of this celebrated writer, is that inexhaustible fertility of a brilliant imagination, which continually changes his descriptions, his movements, his language; and which, though discovering every moment the genius of an Orator under a variety of forms, always retains the simplicity that is inseparably connected with real ability.

SECTION XXXVI.

Of Perspicuity.

LET us guard, however, against sacrificing Perspicuity to Variety ; and never become obscure and unintelligible, in the pursuit of synonyma, or periphrases, with a view to avoid the repetition of the same expression or turn of thought. The intention of speaking is to be understood.

THE Greeks, whose language painted to the mind, and often to the eyes, the signification, and even the functions of each word, called the voice, *light**. Dionysius of Halicarnassus compared Demosthenes to a fire, kindled in the midst of the public places of Athens, enlightening and inflaming a people, equally blind and insensible to their true interests.

SUCH, indeed, should be the perspicuity of Eloquence, as indiscriminately to strike every mind. The Orator should continually

* Gr. φωνή, vox, ἀ φάω, inusit. luceo. HEBERIC. Lex. in verbum,

ask himself, when he revises his productions, "What was it I meant to express?—have I expressed it?" The more simple the expression, the greater its perspicuity: this simplicity always imparts to it double energy*.

It

* "PERSPICUITY ought not to be sacrificed to any other beauty whatever. If it should be doubted whether perspicuity be a positive beauty, it cannot be doubted, that the want of it is the greatest defect. Nothing, therefore, in language ought to be more studied than to prevent all obscurity in the expression; for to have no meaning is but one degree worse than to have a meaning that is not understood." *Elements of Criticism*, ch. xviii. §. 2. p. 20. 54.

"PERSPICUITY," says DR. BLAIR, "is the fundamental quality of style; a quality so essential in every kind of writing, that, for the want of it, nothing can atone. Without this, the richest ornaments of style only glimmer through the dark; and puzzle, instead of pleasing, the reader. This, therefore, must be our first object, to make our meaning clearly and fully understood, and understood without the least difficulty. " *Oratio*, says QUINTILIAN, *debet negligenter quoque audientibus esse aperta; ut in animum audientis, sicut sol in oculos, etiamsi in eum non intendatur, occurrat. Quare non solum ut intelligere possit, sed ne omnino possit non intelligere curandum*. If we are obliged to follow a writer with much care, to pause, and to read over his sentences a second time, in order to comprehend them fully, he will never please us long. Mankind are too indolent to relish so much labour. They may pretend to admire the author's depth, after they have discovered his meaning; but they will seldom be inclined to take up his work a second time."

"The

It is judgment, which points out the propriety of the word; and it is the propriety of the expression, which renders it perspicuous. But, to give perspicuity to the ideas, it is requisite to be thoroughly informed. The writer, who is necessitated to

"The great source of a loose style, in opposition to Precision, is the injudicious use of those words termed *synonymous*. They are so called, because they agree in expressing one principal idea; but, for the most part, if not always, they express it with some diversity in the circumstances. They are varied by some accessory idea which every word introduces, and which forms the distinction between them. Hardly, in any language, are there two words that convey precisely the same idea; a person thoroughly conversant in the propriety of the language, will always be able to observe something that distinguishes them. As they are like different shades of the same colour, an accurate writer can employ them to great advantage, by using them, so as to heighten and to finish the picture which he gives us. He supplies by one, what was wanting in the other, to the force, or to the lustre of the image which he means to exhibit. But, in order to this end, he must be extremely attentive to the choice which he makes of them. For the bulk of writers are very apt to confound them with each other; and to employ them carelessly, merely for the sake of filling up a period, or of rounding and diversifying the language, as if their signification were exactly the same, while, in truth, it is not. Hence a certain mist, and indistinctness, is unwarily thrown over style."

BLAIR's *Lectures*, vol. 1. p. 185. 195.

The whole of Dr. BLAIR's xth Lecture, on *Perspicuity and Precision of Style*, is well worth perusal.—See also, on this subject, WARD's *System of Oratory*, vol. 1. p. 319, &c.

learn

learn while he composes, is generally obscure. He, on the contrary, who hath, during a length of time, brought his knowledge to maturity, becomes sufficiently master of his subject, to banish from his style, ambiguity, double entendre, and declamation.

Obscurity proceeds from ignorance, when the expression is void of sense; from design, when it is far-fetched; from negligence, when the thought is confused; and from depravity of taste, when the word is more abstract than the idea. The style of sacred Eloquence ought to be clear, and, in some sort, transparent. The rapidity of utterance, which never allows time for examination, requires in a sermon all the perspicuity of the most familiar language.

SECTION

"We should use," says FENELON, "a simple, exact, easy style, that lays every thing open to the reader, and even prevents his attention. When an author writes for the public, he should take all the pains imaginable to prevent his reader's having any. All the labour should be his own; and he should leave nothing but pleasure and instruction to his readers. They should never be put to the trouble of finding out his meaning. None but those who deal in riddles are allowed to puzzle people. Augustus would rather have frequent repetitions used, than that there should be the least degree of obscurity in a discourse. Indeed the first care of one that writes only

"to

the expression. One loves to find in a letter, some of those grand and new ideas, which delight, and they were the fruit of

SECTION XXXVII.

Of striking Passages.

PERSPICUITY is never prejudicial either to depth or energy. The more striking a passage is, the clearer should be the

"to be understood, is to ease his readers by expressing himself clearly." FAVENOT'S *Letter to the French Academy*, §. v. p. 194.

"*Nobis prima sit virtus perspicuitas, propria verba, rectus ordo, non in longum dilata conclusio: nihil neque desit, neque superfluat. Ita sermo et doctis probabilis, et planus imperitis est.*" QUINT, *Inst.* lib. viii. c. 2.

M. ROLLIN enforces the observations of M. MAURY, respecting the importance of perspicuity in public speakers, when he says; "It is a vicious taste in some Orators to imagine they have a great deal of understanding, when much is required to comprehend them. Such do not consider, that every discourse which wants an interpreter, is a very bad one. The supreme perfection of a speaker's style should be to please the unlearned, as well as the learned, by exhibiting an abundance of graces for the latter, and being very perspicuous for the former.—St. Austin wrote at first against the Manichæes, in a flowery and sublime style; whence his writings were unintelligible to those who had but a moderate share of learning," at

the expression. One loves to find, in a sermon, some of those grand and new ideas, which delight, as if they were the fruit of our own invention; for "truth," says Fontenelle, "enters so naturally into the mind, that, when it is at first apprehended, it seems as if nothing more were necessary

at least not without great difficulty. Upon this he was told, that if he desired to have his works more generally useful, he must write in the plain and common style, so as to be equally intelligible to the learned and the unlearned. The holy father received this advice with his usual humility, and made proper use of it in the books he afterwards wrote against the heretics, and in his sermons. His example ought to be the standard of all those who are to instruct others."

"As obscurity is the fault which the preacher must chiefly avoid, and that his auditors are not allowed to interrupt him, when they meet with any thing obscure, St. Austin advises him to read in the eyes and countenances of his auditors, whether they understand him or not; and to repeat the same thing by giving it different turns, till he perceives he is understood."

ROLLIN'S *Belles Lettres*, vol. ii. c. iii. §. iv. p. 305—307.

Dr. WARD ascribes Obscurity chiefly to the three following causes: First, all ambiguity of expression, arising from the different senses in which a word is capable of being taken. Again, Obscurity is occasioned either by too short and concise a manner of speaking, or by sentences too long and prolix. And a third cause of obscurity he states to be parenthesis, when it is either too long, or too frequent.—He gives examples under each head. See *System of Oratory*, vol. i. p. 327—335.

"than

"than to call it to remembrance*." Such
 "is the sentiment we experience, when
 "reading this sublime passage of Bossuet :
 "God, in the sacred scriptures, derides
 "idols, which bear the title of Gods.
 "Where are your gods," saith he to the
 "people, "those gods in whom ye have
 "put your trust? Let them rise up, and
 "help you, and be your protection†."
 "Observe, my brethren, that this great
 "God, this true God, and He, who alone
 "deserves by his beneficence the majesty
 "of this title, would have us understand,
 "that it is an insufferable dignity to bear
 "the name of God, without supporting so
 "great a name by extensive beneficence.
 "This noble idea of power is far different
 "from that which the Mighty of the earth
 "form in their minds. They imagine,
 "that their grandeur shines forth more by
 "laying waste, than by conferring benefits;
 "by wars, by carnage, by the proud enter-
 "prises of those destroyers of provinces,
 "whom we call conquerors‡."

* *Plurality of worlds. Second evening.*

† *Deut. xxxii. 37, 38.*

‡ *Fragment of a sermon, "on the means of sanctifying
 "grandeur," for the fourth Sunday of Lent.*

N

SUCH,

SUCH, also, is the admiration excited by that beautiful passage, in the funeral Oration for Louis XV. by M. de Beavais, bishop of Sennes, who, in this kind of Christian Eloquence; possesses a reputation as brilliant as it is merited.

“THE people, doubtless, have no right to murmur; but they have also, undoubtedly, the right to keep silence; and their silence is the lesson of kings.”

SECTION XXXVIII.

Of common Places.

SUCH strokes enliven a sermon, and leave, in the mind of the auditor, an indelible impression. The more they are multiplied in a discourse, the higher we soar above those diffuse writers, whose productions, being destitute of genius, are a meer collection of common places.

By common places, I mean, here, loose details equally applicable to all subjects : for every subject has its common places, which will become apposite and peculiar, in the mouth of an energetic and original Orator.

ENTER a church in the middle of a sermon : if, in a minute, you do not discern the drift of the discourse ; if you be obliged to wait to the end of a division, in order to penetrate the design of the preacher, pronounce confidently, that he wanders in a labyrinth of common places ; that he hath not composed through inspiration ; and that

he labours hard to make up, by the redundancy of words, for the sterility of ideas.

WHAT, then, will you discover in his inexhaustible loquacity?—disgusting repetitions, or extravagant conceptions; plagiarisms or imitations; an incurable facility of uttering expressions, which always leave the mind empty; pitiful proofs of a beggarly mediocrity, from which nothing can be expected; and discourses, of which all the contents were known before they were heard.

HENCE arise those frequent enumerations, which are only a redundancy of words, sometimes as dazzling in the delivery, as they are insipid in the perusal. Such puerile figures have been, for a long time, applauded by a great many hearers, who regarded, as the noblest effort of human genius, the mechanical talent of collecting, into one period, accumulated substantives, crowded epithets, rapid contradictions, unexpected antitheses, trivial or unnatural metaphors, repetitions re-echoed, abundance of synonymous words, symmetry of combinations, and unceasing contrasts.

Byt,

BUT, it hath been at length understood, that this tiresome prating was not true eloquence, and it is now become disgustful.

GUARD against tedious enumerations, which occasion you such painful efforts of memory, and are so soon forgotten.

WHEN an Orator studies his sermon, he is the best judge of it; and experience daily teaches him, that the passages, which he finds the greatest difficulty to commit to memory, scarcely ever deserve to be learnt.

SECTION XXXIX.

Of Oratorical Preparation.

CONNECTED arguments imprint themselves more easily on the memory, than those collections of words, which are destitute of ideas; and, especially, when the progress of Eloquence is advanced by a combination of proofs.

THE difficult and necessary art of oratorical preparation is sure to be decisive of the success of a sermon.

A sudden stroke is merely a hasty fall; if it be well prepared, it becomes a sublime movement.

MAY I be permitted to render my idea more familiar by a comparison?—You walk by yourself, in the fields, on a summer's day. You give scope successively to a variety of thoughts, with which the view of the country, and the silence of nature, inspire you. When your mind is thus wholly engaged

gaged with these pleasing reveries, all of a sudden you hear thunder, which crashes at a distance. This noise at first alarms you. In the mean time, the sky is serene, the air is calm, all is tranquil about you; and this first impression of terror is soon erased from your memory. But, when the horizon lowers, and is covered with dark clouds; when the sun disappears; when the hurricane rolls whirlwinds of dust; when the lightning flashes; when the atmosphere is inflamed; and when the thunder afterwards roars over your head; you will be alarmed; and your mind, prepared by gradual emotions, will then have a more lively sensation of the violence of the shock arising from such continued perturbation.—It is the same in Eloquence. Through a multitude of adventitious ideas, the mind must be gradually prepared to participate in all the transports of passion or terror, of joy or grief, of love or indignation, with which you yourself are agitated. The impression too soon wears off, if the heart be not sufficiently mollified to enable it to penetrate without meeting with opposition.

DOTH Bossuet intend to give you a high idea of the courage, with which the queen of England struggled against all her misfortunes?

tunes? His relations, were they introduced even without art, would astonish you; but, when ushered in by this sublime image, they transport you: " Like a column, whose solid
" mass appears the firmest support of a rui-
" nous temple, when that lofty edifice
" which it sustains rests upon it without over-
" throwing it; thus the queen discovers
" herself to be the firm support of the state,
" when, after having for a long time borne
" its weight, she is not even bowed down
" under its fall." Your mind, struck with this spectacle which the Orator had the art of representing before you, beholds the queen of England constantly raised above her adversities; and your imagination is continually describing to itself this column, which remains standing in the midst of the ruins with which it is surrounded.

SECTION XL.

Of Oratorical Precautions.

BESIDES those preparations, which tend to set off excellent ideas to advantage, there are also precautions, which Orators ought not to neglect.—Precautions of modesty, with a view to conciliate the goodwill, or confidence, of their auditory: Precautions of complaisance, in order to apologize for ideas, which would appear too bold if they bluntly thwarted the prejudices intended to be opposed: Precautions of prudence: Appear as if you dared not accuse your hearers of certain excesses, of which they are but too culpable, and which the remorse of their consciences affect still more than the reproaches of your zeal. “When you make known unpalatable truths,” says Cicero, “it is proper that you seem to do it with reluctance*.” Precautions of decency: Throw a veil over particulars, to which you ought to refer, without too mi-

* *Si quid persequere acrius ut invitum et coactus facere videare.* CIC. de Orat. lib. ii. §. 182. p. 62.

nutely investigating them. Bossuet does not chuse to say in direct terms, in his funeral oration for the queen of England, that Charles I. died upon a scaffold; but, to recall that event, he makes an ingenious application; he contents himself with causing the queen to adopt those words of the prophet Jeremiah, who, alone, he says, is capable of equalling his lamentations to his calamities. " O Lord, behold my affliction, " for the enemy hath magnified himself. " The adversary hath spread out his hand " upon all my pleasant things: my children " are desolate, because the enemy pre- " vailed. The kingdom is polluted, and " the princes thereof. For these things I " weep; mine eye, mine eye runneth down " with water, because the comforter that " should relieve my soul is far from me : " Precautions of judgment: Write agreeably to, and sometimes in a style different from, your peculiar talent. Is it the pathetic which characterizes you? Guard against languor and monotony. Doth energy please you? Avoid obscurity and bombast. Observe the extreme; towards which your mind inclines, and endeavour to shun it: Precau-

* Lam. i. 9, 16, and ii. 2.

tions in the cadences of sentences ; and particularly, in beginning paragraphs. The auditor forms his opinion of you whenever the conclusion of your periods leaves him a moment's pause ; and his attention relaxes if you neglect to terminate your compositions with luminous ideas, or striking images : In a word, precautions of courage, occasioned by subjects which present difficulties, where you are attended to with an equal mixture of eagerness and severity.

Throw yourself, at once, into the midst of the danger, that you may the better display the resources of your genius ; and make your attack while put upon your defence. This risk, to which the Orator exposes himself, imparts to Eloquence a glow of enthusiasm, which raises him superior to his usual exertions. It then happens to him,—may I be forgiven this comparison?—as to the soldier who said, while passing under the citadel of Namur, the day following the assault, “ Yesterday I stormed this rock in the midst of fire, and to-day I should not be able to mount it.” “ I firmly believe it,” replied one of his comrades, “ nor can I—there is no more any firing against us.”

SECTION XLI.

Of Hypothesis.

IT is evident, that on such hazardous occasions, the great business of an Orator consists in omitting no precautions, and in adding energy to art.

It is an excellent method to make choice of a proper and ingenious circumlocution to convey the meaning of what cannot be so well expressed. The Hypothesis is a figure well adapted to yield this resource to Eloquence. Cicero often uses it in his Orations, and especially in those against Verres, where he is every moment forming suppositions more striking than the facts, with a view to render the exactions of Verres odious to the people of Rome.

BOSSUET, whom I am perpetually quoting, because I know not a better model, hath made an admirable use of Hypothesis, in his funeral Oration for Tellier. "Sleep
" on, ye rich men of the earth, and remain
" in your native dust. Ah! if some ages—
" what

" what do I say? if, some years after your
 " death, ye may become men forgotten in
 " the midst of the world, ye should hasten
 " to enter into your tombs, that ye may not
 " behold your names tarnished, your me-
 " mories extinguished, and your foresight
 " deceived in your friends and dependants,
 " and still more, in your heirs and children.
 " Is this, then, the fruit of the toil with
 " which ye have been consumed under the
 " sun?"

SECTION XLII.

Of Egotism of Style.

LET us reckon also amongst oratorical precautions, a studied attention never to speak about oneself in the pulpit.

* FLECHIER, who, in the composition of his funeral Oration for Turenne, stands in the foremost rank of Orators, although he do not delineate the excellent character of his hero in private life, and his discourse be, in other respects, far inferior to the chief performances of Bossuet, affords us, in a letter which is prefixed to his funeral Orations, a singular example of egotism and vanity. He draws his own portrait in this

* "What is most distinguishable in M. Flechier, is a purity of diction, elegance of style, rich and florid expressions; beautiful thoughts, a prudent vivacity of imagination, and the consequence of it, that is, a wonderful art in painting objects, and making them, as it were, sensible and obvious. But then, I think a kind of monotony and uniformity runs through all his writings; he has every where almost the same turns, the same figures, the same method. The antithesis engrosses very near all his thoughts, and often enervates, by an endeavour to embellish them."

ROLLIN'S *Belles Lettres*, B. iii. c. 11. vol. ii. p. 39.

letter ;

letter; and one would imagine that he is sending to his friend the materials for a panegyric; or rather, it is a complete eulogium, in which he forms sparkling antitheses from the recital and contrast of his various merits. See how Flechier describes himself in this passage: he tells us, that, "he hath a sort of genius capable of executing whatever he undertaks; his style is nature approaching to art, and art resembling nature. Nothing can be added to what he writes, without superfluity, nor retrenched without removing something necessary. He can scatter some grains of odoriferous incense to refresh, and yet not overpower; but he accepts of none which are not equally pure with those which he bestows. There is discernible in his eyes a certain something corresponding with his genius. After all, it would be better if he could inure himself to study, and if his memory somewhat treacherous, without however being unfaithful, were equally serviceable to him as his genius. But there is no perfection in the world, and every one hath his weak side."—It were to be wished, for the honour of Flechier, that posterity had confirmed this judgment, which he passed upon himself.

It

It is, without doubt, an unnecessary apprehension, that a Christian Orator could ever suffer himself to advance, in the pulpit, an egotism so preposterous. It is always dangerous to speak about oneself before a large assembly. We are even careful to avoid this absurdity in small companies; and it appears to me, that it was owing to good taste, as much as to Christian humility, that the word *I* was banished from the writings of Port-Royal.

THE Abbé de Fleury says, that the Historian should himself be kept out of view in his narration, "so that the reader may not have leisure to reflect, whether the facts recorded be written well or ill; whether they be written at all; whether he have a book in his hands; whether there be an author in the world. It is thus that Homer wrote*."

Now

* WHAT the amiable Fenelon says of poets, and which he strengthens with the sanction of Plato's judgment, may, with equal propriety, be applied to historians: "The poems of Homer and Virgil are full of a noble simplicity: their art is entirely concealed: nature itself appears in all that they say. We do not find a single word, that seems purposely designed to shew the poet's wit. They thought it their greatest glory never to appear, but
" to

Now, if an Historian be not suffered to
attempt to shew himself in his relations,
O doubtless

“ to employ our attention on the objects they describe ; as
“ a painter endeavours to set before your eyes wide forests,
“ mountains, rivers, distant views, and buildings ; or the
“ adventures, actions, and different passions, of men, in
“ such a lively manner, that you cannot trace the masterly
“ strokes of his pencil, for art looks mean and coarse
“ when it is perceived. Plato, who hath thoroughly ex-
“ amined this matter, assures us, that in composing, the
“ Poet [so also the Historian or Preacher] should always
“ keep out of sight, make himself to be quite forgotten by
“ his readers, and represent only those things and persons
“ which he would set before their eyes.”

FENELON'S *Dialogues concerning Eloquence*, p. 63.

Mr. KNOX tells us, that his “ opinion coincides with
“ that of the best judges of antiquity, that the diction of
“ the historian should not be such, either in the construc-
“ tion or selection of words, as to allure the attention of
“ the reader from the facts to the words, from the hero to
“ the writer.” The same author condemns “ some of the
“ most popular historians of France, who have violated
“ the gravity and dignity of the historic page, by perpetual
“ attempts to be witty.” And he adds ; “ though the
“ works of such may afford pleasure, it is not such as re-
“ sults from legitimate history. The writer evidently
“ labours to display himself, and his own ingenuity : but
“ it is one great secret in the art of writing, that the
“ writer should keep himself out of sight, and cause the
“ ideas, which he means to convey, fully to engross the
“ reader's attention. They cannot indeed otherwise pro-
“ duce their proper effect. If there are any readers, who
“ choose to have the writer present to their view, rather
“ than the matter which he writes, they may be said to
“ resemble

doubtless a Preacher ought to be more attentive to keep himself out of the view of his auditory*.

THERE

“resemble those spectators, who go to the theatre, rather to see and hear a favourite actor, than to attend to the persons of the drama. It is not Shakespear’s Hamlet, or Lear, whom they admire, but some name which stands in rubric characters on the walls, and in the play-bills.”

KNOX’s *Essays*, vol. i. No. 23. p. 110.

Of historians, who write of themselves with propriety, CÆSAR, XENOPHON, and POLYBIUS, are the most remarkable; to which number may be added St. LUKE, in the Acts of the Apostles; and Capt. Cook among the moderns.

Whoever wishes for farther information on the subject of History and its Style, may consult WARD’s *System of Oratory*, vol. ii. p. 230—236. Also ROLLIN’s *Belles Lettres*, vol. iii. B. iv. p. 1. and BLAIR’s *Lectures*, vol. ii. p. 293.

* Let us hear what M. CLAUDE says on this subject.
 “When it was needful to exalt the grace of God, St. PAUL spoke of his raptures, miracles, and visions; and when it was needful to shew the faithfulness of his conduct in discharging his ministry, against the bold accusations of his enemies, he recounted his voyages, labours, and persecutions; but when he had a law to impose upon men’s consciences, or a doctrine of faith, or a rule of conduct to establish, he introduced it only with the name of GOD. Nothing but what is divine; no con-
 “fideration

THESE are occasions, however, when an Orator becomes himself the subject of an

“ consideration at all of man is mentioned here, for faith and
 “ conscience acknowledge no authority, but that of God,
 “ nor obey any voice but that of the common Master of all
 “ creatures. *We preach not ourselves, but Christ Jesus the*
 “ *Lord, and ourselves your servants,* says the apostle else-
 “ where. Herein he resembles the prophets, who, when
 “ they advanced any thing, always used this preface,
 “ *Thus saith the Lord.*”

CLAUDE's *Essay on the Composition of a Sermon*, vol. ii.
 p. 316.

“ Let young and fashionable divines take care, as they
 “ will answer it to Him in whose name they ascend the pul-
 “ pit, not to preach themselves, but the Gospel; not to be
 “ so solicitous in the display of a white hand, as of a pure
 “ heart, of a diamond ring, as of a shining example.”

KNOT's *Essays*, No. cxxiii.

A celebrated Preacher among the Dissenters, now de-
 ceased, the Rev. Mr. R——n, in a Charge, which
 he delivered to a young minister at his ordination, thus
 addressed him: “ Let me remind you, Sir, that when you
 “ come into this place, and address this people, you are
 “ never to bring your *little self* with you. I repeat this
 “ again, Sir, that it may more deeply impress your me-
 “ mory; I say, that you are never to bring your *little self*
 “ with you: No, Sir, when you stand in this sacred place,
 “ it is your duty to hold up your great Master to your peo-
 “ ple, in his character, in his offices, in his precepts, in his
 “ promises, and in his glory. This picture you are to hold
 “ up to the view of your hearers, while you are to stand
 “ behind it, and not so much as your little finger must be
 “ seen.”

argument, which interests the public, and when he may speak of himself, without being personal. Where can I find a better example to illustrate this precept, than in the following passage of Fontenelle, in his treatise, "on Happiness;" (a work written with distinguished and vast precision)—"It is necessary, first of all, to investigate the pretensions of that which boasts of contributing to our happiness. Wherefore is this dignity I am pursuing so necessary for me?—It is so that I may have the pre-eminence before others.—But wherefore should this be necessary?—That I may receive their respect and homage.—But of what service to me is this homage and respect?—They will very much caress me. But in what estimation can I hold those caresses, which are paid to my dignity, and not to myself?"

In thus making application to himself of a general maxim, the Christian Orator reasons in the name of his auditory. All other egotism is forbidden him.

Bossuet affects me when he speaks of his white hairs. Bourdaloue penetrates me with a sacred veneration when he apologizes for his

his sermon, "on Impurity," in his "homily of Magdalen." But it is the privilege of these great masters to fall into such sort of digressions; and yet they never allow themselves in them unnecessarily, nor without attaining a vigour of genius, which renders all excusable.

SECTION XLIIII.

Of BOURDALOUE.

WHAT I am chiefly pleased with, and admire, in BOURDALOUE, is, his keeping himself out of sight;—that, with a style too often sacrificed to declamation, he never strains Christian duties, never converts simple advices into positive precepts, but his morality is such as can always be reduced to practice. It is the inexhaustible fertility of his plans which are never alike, and the happy talent of arranging his arguments with that order of which Quintilian speaks, when he compares the merit of an Orator, who composes a discourse, to the skill of a general, who commands an army*; it is that accurate and forcible logic, which excludes sophisms, contradictions, paradoxes; it is the art with which he establishes our duty upon our interest, and that valuable secret, which I seldom see, but in his sermons, of converting the recital of conversations into proofs of his subject; it is that

* *Est velut Imperatoria virtus.* Instit. 2.

redundancy of genius, which, in his discourses, leaves nothing farther to be supposed, although he composed at least two, often three, sometimes even four sermons on the same subject, without our even knowing, after having read them, to which to give the preference; it is the simplicity of a style, nervous and affecting, natural and noble; the profoundest knowledge of religion; the admirable use which he makes of the Scriptures, and of the Fathers;—these are the talents, which never permit me to think of this great man, without saying to myself, “See then, to what an elevation genius may be raised, when it is invigorated by study.” What can be more beautiful and inimitable in Christian Eloquence, than the first parts of the sermons of Bourdaloue “on the Conception,” “the Passion,” and “the Resurrection*!”

SECTION

* “Among the Roman Catholic Preachers, the two most eminent are BOURDALOUE and MASSILLON. It is a subject of dispute among the French critics, to which of these the preference is due, and each of them have their several partizans. To Bourdaloue, they attribute more solidity and close reasoning; to Massillon, a more pleasing and engaging manner: Bourdaloue is indeed a great reasoner, and inculcates his doctrines with much zeal, piety, and earnestness; but his style is verbose, he is disagreeably full of quotations from the
“Fathers,

SECTION XLIV.

Of MASSILLON.

HIS rival MASSILLON seldom hath sublime strokes; but if he be inferior in his peculiar fame as an Orator, he is, doubtless, of the first rank as a writer. No one has carried the excellence of style to a higher degree of perfection. He attended to this

"Fathers, and he wants imagination, Massillon has more grace, more sentiment, and, in my opinion, every way more genius. He discovers much knowledge both of the world and of the human heart; he is pathetic and persusive; and, upon the whole, is, perhaps, the most eloquent writer of sermons, which modern times have produced."

BLAIR's *Lectures*, vol. ii. p. 120.

M. CREVIER, in his *Rhetorique Française*, makes the following critical comparison of celebrated French Orators: "BOSSUET is sublime, but unequal; FLECHIER is more equal, but less sublime, and often too flowery: BOURDALOUE is solid and judicious, but he neglects the lighter ornaments. MASSILLON is richer in imagery, but less cogent in reasoning. I would not, therefore, have an Orator content himself with the imitation of one of these models, but rather that he strive to combine in himself the different qualities of each."—Vol. ii. *ad fin.*

branch

branch of Eloquence to the latest period of his life.

THERE were found in his port-folio, after his death, twelve transcripts of his sermons, which he revised with unwearied pains after his advancement to the episcopacy, and which, of course, have never been delivered from the pulpit, such as we now read them.

MASSILLON retained in his old age all the purity of his taste, although he had lost the vivacity of his imagination. He then employed himself much more upon the style than upon the main points of his discourses; but he was always unwilling to revise his course of *Lent Sermons**, which he had written at first with much care; and I do not mean to attack the glory of the immortal MASSILLON, I intend, on the contrary, to render him fresh homage, in boldly advancing, that this, which has for a long time been quoted as his chief work, appears to me one of his feeblest rhetorical productions.

MASSILLON's plans are all alike; and, besides this sameness which is so perceptible,

* *Fr. son petit Carême.*

when

when we read his sermons in succession, he generally confines himself to combat excuses, and perhaps does not sufficiently search before-hand into the bottom of his subjects.

He was born with very great talents for Eloquence; but, he was not sufficiently studious in his youth. He depended too much upon his quickness of parts; and we may say respecting him, what the Roman Orator said of Piso, "As much as he withheld from application, so much he diminished his glory." Yes, it is my admiration of him; it is my reading him over and over, every day, with delight, that emboldens me to apply to him the charge, which Cardinal de Retz brought against the great Condé, when he blames him for "not having merited all that he might."

How superior would Maffillon really have been to himself, were all his sermons as eloquent and perfect as his "Ecclesiastical Conferences;" his discourses "on the

* *Quantum detraxit ex studio, tantum amisit à gloria.*
BAYRUS, 236.

† *Memoirs*, vol. i.

" Forgiveness

“ Forgiveness of Enemies;” “ on the death
 “ of a Sinner; “ on Confession;” “ on the
 “ Divinity of Jesus Christ;” “ on the Mix-
 “ ture of the Righteous and the Wicked;”
 his homily “ of the Prodigal Son,” &c !
 In these we have Massillon’s most masterly
 performances; it is here we discover all his
 genius; while we regret that he hath not
 bestowed more time upon the composition
 of his other works*.

THIS excellent writer, misled by his co-
 piousness, frequently fails in not sufficiently
 enriching his beautiful style with ideas; and
 he would unquestionably lose much of his
 celebrity, were he to be judged according
 to this maxim of Fenelon; “ a good dis-
 “ course is that from which nothing can be
 “ retrenched without cutting into the
 “ quick†.”

MASSILLON’S arguments are sometimes
 destitute of regularity, of energy, perhaps

* The late Dr. Dodd published a translation of Massil-
 lon’s sermons preached before Louis XV. during his mi-
 nority. They were called “ Sermons on the Duties of
 “ the Great,” and inscribed to the Prince of Wales.

The Rev. Dr. Milne has published a volume of ser-
 mons, professedly in imitation of Massillon and other
 French writers.

† Letter upon Eloquence.

even

even of the solidity which he was so capable of giving them.

COULD it be believed, that, in his sermon "on the Certainty of a future State," which is, in other respects, full of beauty and energy, Massillon seriously refutes, and more than once, the frivolous objection, that another state of existence is incredible, because no one ever returned from it? The French Orator, so styled by way of pre-eminence, Bossuet, hath also deigned to take notice of this plea of sinners, who would call for miraculous apparitions, not to convince them of the soul's immortality, but to determine their conversion. One expression at the close of the funeral Oration for Queen Henrietta (the most pathetic of all his discourses) suffices him to confute, by a sublime stroke, this absurd demand.—It were to be wished, that Massillon had often copied this boldness of the pencil! "Do we expect God to raise the dead in order to instruct us? It is by no means necessary that the dead return, nor that any one rise out of the grave; that which to day descends into the tomb might be sufficient to convert us."

SEC-

SECTION XLV.

Of SAURIN.

WE sometimes discover such passages after the manner of Bossuet, in the sermons of the Pastor SAURIN, whom we ought to insert at the head of Preachers of the second class*.

THE first part of his discourses generally consists of a commentary upon his text. In my opinion, all his critical discussions upon history, grammar, or chronology, are extremely different from Eloquence!

BESIDES, the shew of erudition, with which Saurin imposes on so many of his readers, ought not to be held of any ac-

* "Among the French Protestant Divines, SAURIN is the most distinguished: He is copious, eloquent, and devout, though too ostentatious in his manner."

BLAIR's *Lectures*, vol. ii. p. 120.

The sermons of the late Rev. C. CHAIS, preached at the French church at the Hague, have also considerable merit in pulpit eloquence.

count,

count, even if all this scientific dress were not mis-timed, inasmuch as it is no very difficult task to copy commentators, or to translate dissertations.

ON this account, therefore, when you read Saurin, do not stop short at any of the first parts of his discourses. This manner of writing, which, at the beginning of this century, was called "the Refugee style," has been charged against him on substantial grounds. He uses a translation of the Bible, which was made immediately after the separation of the Protestant churches; and this old language, contrasted with his modern Eloquence, imparts to his style a savage and barbarous air. I might quote examples, if his sermons were not so diffuse.

SAURIN, however, writes with ardour and vehemence. He doth not make an ostentatious show of wit; he doth not lose sight of his auditory; he forcibly urges his arguments; he knows when to insist upon them; he is moved, and he inflames. He hath the merit of being a natural Orator; and, he would have acquired the taste in which he is deficient, if he had joined, to the study of examples, the residence of Paris.

No

No Christian Orator, after Bossuet, (to whom there can be none compared when speaking of Pulpit-Eloquence) hath laboured more carefully or successfully the perorations of his discourses. In them, Saurin always recalled the idea of death. This object renders them as solemn as they are affecting. They commonly consist of repetitions; and this return of the same set of expressions is very proper, when making the application of a sermon to the different classes of hearers. It is by this figure, that he recapitulates his proofs; and then he points to the open grave, as if the listening congregation, ready to descend into it, were not thenceforward to hear any other instruction, or rather, as if he himself were preaching for the last time.

THE sermons of Saurin, "on the wisdom of Solomon," and "on the discourse of St. Paul to Felix and Drusilla," appear to me the master-pieces of this Orator.

It is commonly supposed, that he never allowed himself to make use of declamations against the church of Rome; but I apprehend that fanaticism cannot break out more passionately, than in his sermons on "the
" dedication

“dedication of the church of Woorburg;” on “the afflictions of the church;” on “the incomprehensibility of God;” on “the fast observed before the campaign of 1706.”

SAURIN is transformed. He rises to the level of Demosthenes, when he speaks of the emigration of the Protestants; above all, when he thunders against Louis XIV. He is never more eloquent, nor more sublime, than when wasting his fury against this monarch, whose name perpetually recurs in his discourses, and, principally, in the sermons, which I am about to quote.

THIS apostrophe is well known; “and thou formidable Prince, whom I once honoured as my king, and whom I still regard as the scourge of the Lord,” &c. Saurin finishes this passage by saying, that he forgives Louis XIV; but he does not attempt to impress this insulting moderation on the minds of the people of Holland. It is, perhaps, in the pulpit of SAURIN, where have been fabricated the arms of Höchstet, of Malplaquet, and Ramillies; and where that implacable resentment hath been produced, which presided at the conferences of Gertruidenberg.

NEVER

NEVER did an Orator conceive any thing more daring than the dialogue of Saurin between God and his auditory, in his sermon "on the fast of 1706." "My people," "saith the most High, my people, what have I done unto thee?" "Ah, Lord! how many things hast thou done unto us! — the ways of Zion covered with mourning" &c. "Answer, and bear witness here against the Eternal."

The long enumeration of the afflictions of the Protestants, which precedes these last words, gives them an energy, which causes one to tremble, at the very moment when Saurin pauses, in order to vindicate the ways of Providence*

* See a Translation of select Sermons of SAURIN, by ROBINSON; in which the animated passage referred to by M. Maury, is thus rendered: "Say now, in the presence of heaven and earth, what ills hath God inflicted on you. O my people, what have I done unto thee? Ah! Lord! how many things hast thou done to us! Draw near ye mourning ways of Zion, ye desolate gates of Jerusalem, ye sighing priests, ye afflicted virgins, ye deserts peopled with captives, ye disciples of Jesus Christ, wandering over the face of the whole earth, children torn from your parents, prisons filled with confessors, galleys freighted with martyrs, blood of our countrymen, shed

"In his sermon "on the contempt of life,"
 he falls into a digression, which, at first,
 appears whimsical, but which presently in-
 troduces a sublime passage. "An author
 "has published a book with a very singular
 "title; this title is *Rome subterranean*; a
 "title full of instruction and truth, teach-
 "ing that Rome which strikes the senses,
 "that there is another Rome of dead peo-
 "ple, another Rome under ground, a na-
 "tural image of that, which living Rome
 "must one day be. My brethren, I pre-
 "sent unto you this day a similar object; I
 "present unto you your Republic, not such
 "as you see it, composed of sovereigns, of
 "generals, of the heads of families; this
 "is merely the surface of your Republic.
 "But I would describe before you the inte-
 "rior, the Republic subterranean—for there
 "is another Republic under your feet.
 "Descend there—survey those sepulchres
 "which are in the heart of the earth. Let

"shed like water, carcases, once the venerable habitation
 "of witnesses for religion, now thrown out to savage
 "beasts and birds of prey, ruins of our churches, dust,
 "ashes, sad remains of houses dedicated to our God, fires,
 "racks, gibbets, punishments, till now, unknown; draw
 "nigh hither, and give evidence against the Lord."—SAU-
 "RIN's Sermon, intitled, God's Controversy with Israel,
 vol. iv, p. 121.

"us: lift up the stone: Whom do we see there?—My God! what inhabitants! what citizens! what a republic!"

THE same Orator who wrote this passage, so full of vivacity and enthusiasm, sometimes suffered his genius to cool, and then he adopted the forms of expression, which are used in solving geometrical problems.

WE even find in one of his discourses a pretty long arithmetical calculation; it is, I believe, the only example of this sort, which the Eloquence of the pulpit affords*.

* Dr. PRIESTLEY, in his funeral discourse on the death of Dr. PRICE, introduces a pretty singular calculation and idea, founded upon the supposition of the soul's sleeping betwixt death and the resurrection:

"Supposing the amount of the expectation of life to be in my case, as I find, about fourteen years, in many of you not more than half that number, and at the most not much more than twenty, in those whose age admitted of any long acquaintance with him; and the interval betwixt the time of our death and that of our resurrection to be nothing at all, because not perceived by us, it is in effect only fourteen, or about twenty, years that we expect to be separated from him; and in this life we often pass more time without seeing those whom we most respect," PRIESTLEY's *Sermon*. p. 27.

The following is to be found in his sermon on "the numbering of our days." "I suppose that the devotion of this day hath drawn eighteen hundred persons to this exercise. I reduce these eighteen hundred persons to six classes:

"The *first*, of persons between ten and twenty years, consisting of five hundred and thirty } 530

The *second*, of those between twenty and thirty years, consisting of four hundred and forty } 440

The *third*, of those between thirty and forty years, consisting of three hundred and forty-five } 345

The *fourth*, of those from forty to fifty years, consisting of two hundred and fifty-five } 255

The *fifth*, of those from fifty to sixty years, consisting of one hundred and sixty } 160

And the *sixth*, of those who are about seventy years, and upwards, consisting of seventy } 70

1800

"According

"According to the computation of those
 "who have applied themselves to such sort
 "of inquiries, each of these classes will
 "furnish at death a yearly tribute of ten
 "persons; and upon this principle there
 "must die this year sixty of my hearers;
 "upon the same principle, in ten years
 "there will remain no more of these eigh-
 "teen hundred persons than — 1270
 "In twenty years no more than — 830
 "In thirty years — 480
 "In forty years — 230
 "In fifty years — 70

"Thus, my brethren, you perceive that
 "society is in one continual fluctuation."

Yes, I shall be able, without doubt, to
 comprehend this scale of mortality, while
 ascertaining the combination of Saurin at
 leisure, in a book, wherein I can trace them
 at sight: but how shall I lay hold of these
 arithmetical deductions in a pulpit, where
 the rapidity of the delivery admits of no
 abstract mental operation?

This singular calculation ought not, there-
 fore, to find room in a sermon, solely in-
 tended to be preached in a church.

BESIDES,

BESIDES, the strength which this reasoning appears to have at first sight is not sufficiently forcible to intimidate hardened sinners. Saurin acknowledges, that fifty years after the day wherein he speaks, there will still remain upon the earth seventy of his hearers: now, however little we may know of the human heart, we apprehend, that there was not, perhaps, one individual of these eighteen hundred persons, who did not flatter himself with being of this small number, and, consequently, who did not regard death as still at too great a distance to hasten his conversion.

SECTION XLVI.

Of English Eloquence.

INFERIOR as Saurin is to our great masters, he is in the same proportion superior to English preachers.

Mr. HUME expressly acknowledges*, that England hath made less improvement in this kind of Eloquence, than in the other branches of literature. In fact, although this nation hath produced some eloquent writers, at the head of whom we ought to reckon the immortal RICHARDSON; she hath

* *Treatise upon Eloquence* chap. viii.

† "The most moral of all our novel writers is RICHARDSON; a writer of excellent intentions; and of very considerable capacity and genius."

BEAUFORT'S *Lectures*, vol. ii. p. 309.

"RICHARDSON, besides being a great genius, was a truly good man in all respects. He was pious, virtuous, exemplary, benevolent, friendly, generous, and humane to an uncommon degree; glad of every opportunity

" nity

hath not, as yet, one single Orator who can do honour to his country in Europe*.

IN

"nity of doing good offices to his fellow-creatures in distress, and relieving many without their knowledge. His chief delight was doing good. His three great works were intituled "Pamela, or Virtue rewarded;" "the History of Clarissa Harlowe;" and "the History of Sir Charles Grandison." Dr. Johnson styles him "an author from whom the age has received great favours, who has enlarged the knowledge of human nature, and taught the passions to move at the command of virtue." Mr. Sherlock, the traveller, observes that "Richardson is admissible for every species of delicacy; for delicacy of wit, sentiment, language, action, every thing. His genius was immense. His views were grand. His soul was noble, and his heart was excellent. He formed a plan that embraced all human nature. His object was to benefit mankind. His knowledge of the world shewed him that happiness was to be attained by man, only in proportion as he practised virtue."

Mr. Richardson's reputation is far from being confined to his own country. He has been read in many of the languages, and known to most of the nations in Europe, and has been greatly admired, notwithstanding every dissimilitude of manners, or even disadvantage of translation. "I consider him," says Dr. Young, "as a truly great natural genius; as great and supereminent in his way, as was Shakespear and Milton in theirs."

New Biographical Dictionary. See Appendix.

* Mr. HUME, in his *Essays*, (to which M. MAURY probably refers,) remarks, that, "if our nation be superior

IN this celebrated Island, we sometimes discover amongst its inhabitants rhetorical strokes;

"rior to the ancients in philosophy, we are still, notwithstanding all our refinements, much inferior in Eloquence. In ancient times, no work of genius was thought to require so great parts and capacity, as the speaking in public; and some eminent writers have pronounced the talents, even of a great poet, or philosopher, to be of an inferior nature to those requisite for such an undertaking. Greece and Rome produced, each of them, but one accomplished Orator; and whatever praises the other celebrated speakers might merit, they were still esteemed much inferior to these great models of eloquence.

"Of all the polite and learned nations, Britain alone possesses a popular government, or admits into the legislature such numerous assemblies as can be supposed to lie under the dominion of Eloquence. But what has Britain to boast of in this particular?

"In enumerating the great men who have done honour to our country, we exult in our poets and philosophers; but what Orators are ever mentioned? or where are the monuments of their genius to be met with? There are found, indeed, in our history, the names of several who directed the resolutions of our parliament: but neither themselves nor others have taken the pains to preserve their speeches; and the authority which they possessed, seems to have been owing to their experience, wisdom, or power, more than to their talents for Oratory. At present, [Mr. Hume first published his Essays about the year 1742,] there are above half a dozen speakers in the two houses, who, in the judgment of the public, have reached very near the same pitch of Eloquence; and no one pretends to give any one the preference to the rest.

"This

strokes; but they know not the art, properly so called, of Eloquence; and it would even

" This seems to me a certain proof that none of them
 " have attained much beyond a mediocrity in their art;
 " and that the species of Eloquence, which they aspire to,
 " gives no exercise to the sublimer faculties of the mind,
 " but may be reached by ordinary talents, and a slight
 " application. A hundred cabinet-makers in London can
 " work a table, or a chair, equally well; but no one poet
 " can write verses with such spirit and elegance as Mr.
 " Pope."

Hume's Essays, vol. i. *Ess.* xii. p. 110—112.

In a similar strain with the foregoing remarks, the judicious and acute Mr. KNOX animadverts on the present state of Parliamentary Eloquence, when, speaking first of the upper house, he says, that " it would be difficult to name a single peer who has attracted notice or admiration for the classical elegance of his matter or his language.—Of all the speeches spoken in the house, how few have ever been collected and preserved in libraries, as models of classical elegance? Passion and personal animosity have, indeed, produced many invectives, which gratify the spleen of party, and are for the time extolled beyond all the productions of preceding ingenuity. But is there extant a single volume of speeches, by the most famous among the Orators of the upper house, which can be produced as a classical book, or stand in competition with the Orations of Cicero?—I regret that the fury of party, and the meanness of servility, have, for the most part, excluded that true taste, true grace, and true spirit, which is necessary to form a classical Orator, from the harangues of an assembly, which may be deemed the most august in Europe."

" The

even seem, that they do not consider it of much value.

A STUDIED

" The House of Commons has always been esteemed a very distinguished theatre of modern Eloquence. And there indeed, notwithstanding the same impediments which prevail among the peers, it is easy to produce many splendid examples. But, though we join in the applause of common fame, yet let us ask, where are to be found the volumes of oratorical elegance? Have the speeches which have gained the praise of admiring kingdoms, been no where collected and recorded? Do we lock them up in our book-cases, and put them into the hands of our children as models for imitations, as lessons to form their young minds, and raise a succession of orators and patriots? No; the speeches are celebrated at first, and while they answer a temporary purpose. They are like vegetables of the night, or insects of a day. They have seldom that solidity of merit which can render the ore valuable when the stamp is effaced, and the occasion of it almost forgotten and quite disregarded; which can preserve the plate still saleable after the fashion is antiquated."

KNOX'S *Essays*, No. 152.

DR. BLAIR joins in the same general observations: " It seems surprising that Great Britain should not have made a more conspicuous figure in Eloquence than it has hitherto attained; when we consider the enlightened; and the free and bold genius of the country.—It must be confessed, that, in most parts of Eloquence, we are undoubtedly inferior, not only to the Greeks and Romans, by many degrees, but also to the French. We have philosophers, historians, and poets of the greatest name; but of Orators or public Speakers, how little have

A STUDIED discourse would not be listened to in parliament, where weighty discussions only

"have we to boast? And where are the monuments of their genius to be found?"

BLAIR's *Lectures*, vol. II. p. 38, 39.

From the unpromising aspect of British Eloquence, according to the statement of such able writers, a motive may be adduced to the young public speaker to signalize himself by successful exertions in Oratory, since the field lies so open before him, and has hitherto been so seldom trodden.

"In the House of Commons, it is easy," says Mr. Knox, "to produce many splendid examples of modern Eloquence." Supported by such an authority, the translator feels rather disposed to demur at the unqualified condemnation of M. MAURY, when he says, "that Great Britain hath not as yet one single Orator who can do honour to his country in Europe."

THE ELOQUENCE of the late Earl of CHATHAM hath left an indelible impression on the minds of many who still exist, and will, doubtless, remain, for ages, a glorious monument of the triumph of this art. Nations look at the thunder of his voice. Language can scarcely supply terms to express the weight of his authority, the magnitude of his mind and his character, and the efficacy with which he thought, decided, spoke, and acted.

It is, indeed, a subject of regret, that the speeches of this great man, and of other eminent Orators, have not been more carefully preserved as models for youth, as well

only are expected, without the artifice of a premeditated style. You will discover much more

as for the instruction of posterity at large. Some information on this subject may, however, be obtained from a late publication, intituled, *Anecdotes of the Life of the Earl of CHATHAM, including his speeches*, in 2 vols. 4to.

IN the present day, the names of such public speakers as those of PITT, FOX, SHERIDAN, and BURKE, stand pre eminent. Of Mr. BURKE it may be remarked, that, perhaps there are few, if any, members of parliament, whose printed speeches will bear a comparison with that which this Orator addressed to the people of Bristol, on the occasion of a general election. We find in it that beautiful panegyric of the late Mr. Howard, referred to, p. 77. v. The conclusion of this celebrated speech has been much admired, when he said: "And now, Gentlemen, on this serious day, when I come, as it were, to make up my account with you, let me take to myself some degree of honest pride on the nature of the charges brought against me. I do not here stand accused of venality, or neglect of duty. It is not said, that, in the long period of my service, I have, in a single instance, sacrificed the slightest of your interests to my ambition, or to my fortune. It is not alleged, that, to gratify any anger or revenge of my own, or of my party, I have had a share in wronging or oppressing any one man of any description.—No; the charges against me are all of one kind, that I have pushed the general principles of general justice and benevolence too far, farther than a cautious policy would warrant, and farther than the opinions of many would go with me. In every accident which may happen through life, in pain, in sorrow, in depression, and distress, I will think of this accusation, and be comforted."

But,

more of the remains of Roman Eloquence in the Diets of Poland, than in the debates of Westminster.

But, perhaps, though the last, yet not the least of these several Orators, of whom our nation may be proud, may be ranked the venerable Earl MANSFIELD, now, like the setting sun, ready to disappear from our view.

His eloquence as a pleader, his uprightness as a judge, his conduct as a man, and as a peer, will embalm his memory to the latest posterity.

Upon this great character, Dr. Fordyce passes this just eulogium: "Lord Mansfield joins to the most engaging manner of speaking, the art of presenting his subject in a light and language so clear and flowing, and at the same time so striking and spirited, that if his eloquence or pleadings have not produced effects equal to those recorded of Cicero or Demosthenes, it may be accounted for by reflecting on the circumstances of the different ages in which they lived. He is so filled with his subject, that he seems often to be at a loss to determine which of his ideas ought to be preferred, and which omitted in his pleadings. None of the masters of Eloquence that we know or read of, possessed this peculiar talent but Demosthenes."

FORDYCE on the *Alibi* proper for the *Pulpit*, p. 237.

Whoever wishes to see a specimen of his Parliamentary speeches, may read, with pleasure, that excellent one he delivered on occasion of the appeal of the city of London against Mr. Evans, for refusing to fine for the office of sheriff, in which the rights of conscience, and of religious toleration and liberty, are ably vindicated. It is to be found in Dr. FURNIAUX's *Letters to Judge BLACKSTONE*, 2d. ed.

SUBLIME

SUBLIME ideas are uttered by every man, whose mind is warmed; but it is a progressive method, it is a well supported elocution, it is a sound judgment, it is an excellent and varied diction; in fine, it is the perfection of language, united to the sublimity of thought, which distinguishes Eloquence.

THE Boor of the Danube as hath been already remarked by many critics, ought not to be reckoned amongst Orators, although his conversation may be cited as a pattern of energy and vehemence.

THERE is nothing of this sort, which may be denominated the Eloquence of a stroke, more worthy of admiration, than the answer of the fugitive MARINUS, when a Lictor came to command him, by the authority of the Roman Prætor, to depart from Africa. This great man, fired with indignation to find himself ungratefully treated in adversity, by a magistrate who abused his authority, said to the slave who made known to him this cruel order, "Go, tell thy master, that thou hast seen Cains Marinus banished from his country, and sitting upon the ruins of Carthage;"—"as if," says the Abbé Vertot, "by the comparison of his

"his personal disgraces with the fall of the
 "powerful Carthaginian empire, Marius
 "had intended to teach the Roman Prætor
 "the instability of the highest condition*?"

THE English can boast of some strokes of
 this kind, although far inferior to the an-
 swer of Marius.

WHEN the parliament of Great Britain
 intended to pass a bill, which denied to per-
 sons accused on a criminal account the pri-
 vilege of defending themselves by the help
 of counsel, Lord BOLINGBROKE, who was
 against this intended law, attempted to op-
 pose it; but, intimidated by the assembly
 before which he was speaking, he could not
 articulate a syllable, and the words he at-
 tempted to utter were at every breath dying
 away on his lips; when, making an extra-
 ordinary effort, he cried out, "You wish,
 "Gentlemen, that the accused should ap-
 "pear before you in order to defend them-
 "selves. If your presence hath imposed
 "silence upon me, judge of the impression
 "which it would produce upon the unfor-

* VERTOT: *Revolutions of Rome*, liv. 10. See also
Univ. History, vol. xiii. p. 56.

"tunate

"murder, who should behold in you judges
 "ready to send them to the scaffold." This
 single reflection, unquestionably more elo-
 quent than all the arguments which Lord
 Bolingbroke could have alledged, caused
 the rejection of this new design.

Mr. CHARLES FOX, who is, in the present
 day, considered as the most eloquent man
 of Great Britain, pronounced, in parlia-
 ment, the eulogium of the late General
 Montgomery: one of the court-party inter-
 rupted him in these words; "How dare
 "you praise a rebel before the representa-
 "tives of the nation?"—"I will not refrain."
 Mr. Fox immediately replied, from re-
 "pelling the outrage done to the memory
 "of a great man. You all know the mean-
 "ing of the word *rebel* in the mouth of my
 "adversaries. If you have any doubts of
 "the true sense of this expression, I would
 "entreat you to recollect, that it is to these
 "pretended rebellions we owe our present
 "constitution, and the privilege of being
 "assembled at Westminster to deliberate
 "upon the interests of our country*."

* The late celebrated Irish parliamentary Orator, Mr.
 Flood, is said to have redeemed himself, at times, disin-
 guished

These are specimens, which would be no discredit to the writings of Demosthenes.

But qualified for such sort of oratorical strokes, as those which the Abbé Maury here ascribes to Bolingbroke and Mr. Fox; and also for ingenious and sentimental expressions.

As a specimen of the latter sort, it is recorded, that, at the commencement of the American war, having indulged himself in one of those prophecies, which experience has since proved to be so erroneous, relative to the ruin of this country, by the loss of America, Mr. Flood said, " Destruction shall come upon the British empire, like the coldness of death; it shall creep upon it from the extreme parts;" and in speaking of the conduct of Lord Chatham, upon the stamp act, and alluding to a passage in Thucydides, he introduced the following beautiful episode:— " Illustrious man! to whose tomb posterity shall come and say, as PERICLES did, over the bodies of his deceased fellow-soldiers—You are like to the Divinities above us— you are no longer with us, you are known only by the benefits, which you have conferred.—Such an enlivening stroke deserves to be rescued from oblivion.

In Boswell's Life of the celebrated Dr. Johnson, there is a remark inserted, in relation to the written Life of Young, which may be quoted as one of those strokes of energetic and prompt Eloquence which Mr. Maury acknowledges the English possess.

" The Life of Dr. Youne" (" in Johnson's Lives of the Poets), was written," says Mr. Boswell, " by Mr. Croft, and displays a pretty successful imitation of Johnson's style. A certain very eminent literary character opposed this idea vehemently; exclaiming, No, no, it is not a good imitation of Johnson; it has all his pomp, without

But a sublime idea does not constitute a discourse; a beautiful detached passage does not compose the art of Eloquence.

EVEN until the present period, the value of English Orators is restrained within narrow bounds. Famous Islanders! It is not "genius, it is the genius of Oratory, that you want," may we say to you, as Cicero did formerly to some of his contemporaries*. I shall not speak of the

THE human mind owes an unceasing debt of gratitude for your sublime discoveries on light, on gravitation, on electricity, on the aberration of the stars; but, let not your pride be wounded, if we contest the pre-eminence with your Orators. Eloquence, the usual companion of liberty, is a stranger in your country. Do not affect a false and

"without his force, it has all the nodosities of the oak
"without its strength." This was an image so happy, that
"one might have thought he would have been satisfied with
"it; but he was not. And setting his mind again to work,
"he added, with great felicity, "it has all the contortions
"of the Sybil, without the inspiration." BOSWELL'S LIFE
"OF JOHNSON, vol. ii. p. 361. 4to.

* *Illis non ingenium sed Oratorum ingenium deficit.*
Brutus 1 ro.

barbarous contempt of gifts, which nature hath denied you. Turn your attention to the models of antiquity, and to the examples of Greece and Rome. Add to the glory of the good actions, which are so common in your country, the merit, perhaps, no less honorable, of knowing how to celebrate them.

I MEAN to set bounds to myself in this discussion. I shall not speak of the discourses of BOYLE*, which are entirely argumentative dissertations. I shall not detain myself with the sermons of CLARKE; they

* Sermons preached by different able divines at the lecture founded by the Hon. BOYLE.

Concerning these, Mr. KNOX observes, that they are "among the best argued in our language. They have been the laboured productions of the most ingenious men. But the whole collection never did so much as a single practical discourse of Tillotson. Knox's *Essays*, No. 168.

† "The sagacious CLARKE pretended not to wit. He affected not the ambitious ornaments of rhetoric. He rarely reaches the sublime, or aims at the pathetic; but in a clear, manly, flowing style, he delivers the most important doctrines, confirmed on every occasion by well applied passages from scripture. If he was not a shining Orator, according to the ideas of rhetoricians, he was a

"very

retirement of the closet the discourses of this well known rector of St. JAMES'S.

"and often elegant; he instructs, and he convinces; in what then is he deficient? In nothing, except in the power of interesting and seizing the heart. He shows you what you ought to do, but excites not the desire of doing it; he treats man as if he were a being of pure intellect, without imagination or passions."

BLAIR'S *Lectures*, vol. ii. p. 243.

The following is the character of his divine which was given in the *Christian's Magazine*. "STAMUEL CLARE, D. D. Rector of St. James's Westminster, in each several part of useful knowledge and critical learning, perhaps without a superior; in all united, certainly without an equal: in his works, the best defender of religion; in his practice, the greatest ornament to it; in his conversation communicative, and in an uncommon manner instructive; in his preaching and writings, strong, clear, and calm; in his life, high in the esteem of the wise, the good, and the great; in his death, lamented by every friend to learning, truth, and virtue."

Dr. CLARE's principal sermons were those preached at Boyle's lectures on "The Being and Attributes of God," and "The Evidence of Natural and Revealed Religion;" besides which, there are published many other sermons of his preached on particular occasions. Dr. CLARE was

Dr. BLAIR's character of this Divine is as follows: "CLARE every where abounds in good sense, and the most clear and accurate reasoning; his applications of scripture are pertinent; his style is always periphrastic."

SEC.

SECTION XLVII.

Of TILLOTSON.

THE Eloquence of TILLOTSON, Archbishop of Canterbury, is highly esteemed. I have read his sermons with the strictest impartiality, and these are my sentiments of the works of this Prelate, who is universally regarded as the first Orator of England.

TILLOTSON is an excellent writer. His principal merit consists in the style. He must, therefore, be much injured by a translation, in which the vernacular expression is lost, and especially by such a translator as Barbeyrac, who was always deficient in sublimity, in embellishment, in energy, and in elegance. But, while we acknowledge all the faults of this French version, the subject-matter of the Archbishop of Canterbury's sermons still remains far inferior to the discourses of Massillon and Bourdaloue*.

TILLOTSON.

* From this acknowledgement of M. MAURY, that his ideas of Tillotson's sermons are derived from the imperfect French

TILLOTSON is more of a theologian than a moralist. He scarcely ever discussed any other than controversial subjects. He employs the same dull modes of syllogism or dissertation; and merely habituates himself to an insipid uniformity of method.

I DISCOVER in his discourses no rhetorical movements, no great ideas, no sublime strokes: he generally divides every paragraph, and has thirty or forty subdivisions in each of his sermons. His particulars are insipid, futile, and often devoid of excellence. In short, Tillotson is so much a stranger to the art of Eloquence, that he scarcely ever makes an exordium or a peroration. Is this, then, the Orator whom they are bold enough to put in competition with our French preachers?

BUT, not to confine ourselves to indefinite criticism, let us hasten to substantiate the grounds of our opinion.

French version of Barbeyrac, it would seem, that he himself has but little acquaintance with the English language, if so, it must be presumed that he is not a competent judge of English writers, and that, therefore, the indiscriminate censures, which he passes upon our English divines, must, in a great measure, be ascribed to his own ignorance of their works, and the language in which they are written.

IN his sermon on "Prejudices against Religion," Tillotson starts an objection, drawn from the opposition which man finds between his duty and his inclinations*. This objection he copies from the tragedy of *Mustapha*, by Fiske, lord Brooke, from which, he recites in the pulpit a series of verses: Is a quotation of this sort worthy of the majesty of a church?—"The passions," he adds, "are a kind of glue, fastening us to things low and terrestrial. Scarcely can one pass in the streets, I speak of it from experience, without having his ears assailed with such horrible oaths and imprecations, as would be sufficient to ruin a nation, were it guilty of no other crime:

* Vol. iv. p. 35.

† Vol. i. p. 168.

Tillotson's expressions are: "The lusts and passions of men do fully and darken their minds, even by a natural influence. Intemperance, and sensuality, and fleshly lusts, debase men's minds, and clog their spirits, make them gross and foul, listless and inactive; they sink us down into sense, and glew us to these low and inferior things; like bird-lime, they hamper and entangle our souls, and hinder our flight upwards; they indispose and unfit our minds for the most noble and intellectual considerations." TILLOTSON, vol. i. SERM. 4. 7th ed. 8vo. p. 153.

" and

"and they are not merely servants, who
 "break out into such blasphemous conver-
 "sation: it proceeds also from the mouth
 "of their masters*†."

ELSEWHERE, in order to prove that the
 mysteries of religion ought to be believed,
 although we can never comprehend them
 with mathematical evidence, Tillotson ex-
 presses himself in this manner; "we eat,
 "we drink, every day, although, in my
 "opinion, no one can demonstrate that his
 "baker, his brewer, or his cook, have not
 "put poison into the bread, the beer, or
 "the meats."

* Vol. i. p. 173.

† TILLOTSON'S words in the English edition are,

"I speak it knowingly, a man can hardly pass the streets
 "without having his ears grated and pierced with such hor-
 "rid and blasphemous oaths and curses, as are enough, if
 "we were guilty of no other sin, to sink a nation; and this
 "not only from the tribe that wear liveries, but from those
 "that go before them, and should give better example."

Vol. i. SERM. 13. p. 148.

§ Vol. i. p. 112. or, in the English edition, thus:

"Nay, which is more, men every day eat and drink,
 "though I think no man can demonstrate out of Euclid or
 "Apollonius, that his baker, or brewer, or cook, have
 "not conveyed poison into his meat or drink." Vol. i.
 SERM. 1. p. 86.

In this manner did Tillotson perform the ministry of the word in the age of Dryden, Addison, Waller, Milton; and before that same Charles II. who had heard in his childhood the most illustrious French Orators*.

O LOUIS

|| ABP. TILLOTSON's character as an Orator must be acknowledged to be somewhat problematical. The extravagant eulogiums of those, who have extolled him as a pattern of excellence, and the first Orator of England, have, perhaps, whetted the edge of our author's severe censures on his performances.

TILLOTSON, as a writer, had considerable merit; but he was not without his faults. His style is so deficient in accuracy and elegance, that it will not, in the present day of refinement, permit him to be held up as a model for imitation. At the same time, M. Maury appears to be as much prejudiced against this English Protestant writer, as he is unreasonably partial to those of his own nation and communion.

An acute and polite writer of our own country refuses to Tillotson the character of an illustrious Orator, and thinks that no man had ever less pretensions to genuine Oratory than this celebrated preacher. "One cannot but regret," says he, "that Dr. Tillotson, who abounds with such noble and generous sentiments, should want the art of setting them off with all the advantage they deserve; that the sublime in morals should not be attended with a suitable elevation of language. The truth, however, is, his words are frequently ill chosen, and almost always ill placed; his periods are both tedious and unharmonious; as

O Louis XIV! What wouldst thou have thought, if the ministers of the altar had addressed

"as his metaphors are generally mean, and often tedious; a fault, which seems to be chiefly owing to his having had no sort of notion of rhetorical numbers. A noble simplicity at the same time runs through his discourses."

FITZOSBORNE's *Lettres*, Let. xiv.

THE learned Dr. Doddridge, in his "Character of English Divines," (in MS.), makes the following candid remarks on Tillotson:—"Some pertinent expressions—method admirably clear, beyond almost any other man. Many sermons contain nothing remarkable, particularly in his posthumous works; yet some there are equal to any formerly published. His best pieces are those at the beginning of his first and second volumes; such are those "on evil speaking, and "forgiving our enemies." He made great use of Barrow and Wilkins, with whom compare some few of his sermons. No man ever found such lucky arguments, nor represented the adversary's sentiments more artfully for confutation."

Dr. BLAIR's sentiments of Tillotson are thus expressed:—"Tillotson has long been admired as an eloquent writer, and a model for preaching. But his eloquence, if we can call it such, has been often misunderstood. For, if we include in the idea of eloquence, vehemence and strength, picturesque description, glowing figures, or correct arrangement of sentences, in all these parts of Oratory the Archbishop is exceedingly deficient. His style is always pure, indeed, and perspicuous, but careless and reticent; too often feeble and languid; little beauty in the construction of his sentences, which are frequently suffered to drag unharmoniously; seldom any attempt towards strength or sublimity. But, notwithstanding

addressed such language to thee in the midst of thy court! What would have been thy surprise, if thine ear, accustomed to the dignified accents of Bossuet, to the elevated and energetic tone of Bourdaloue, to the insinuating melody of Massillon, had been assailed with this gross and barbarous elocution? With what indignation wouldst not thou have blushed for thy country? But thou hadst the skill of imparting to all the arts the dignity of thy character; under thy happy auspices, all the various kinds advanced towards perfection. Thou broughtst forth to view Orators worthy of speaking in the name of the Eternal, and never shall the eloquence of thine age be surpassed!

“standing these defects, such a constant vein of good sense
 “and piety runs through his works, such an earnest and
 “serious manner, and so much useful instruction conveyed
 “in a style so pure, natural, and unaffected, as will justly
 “recommend him to high regard as long as the English
 “language remains; not, indeed, as a model of the
 “highest eloquence, but as a simple and amiable writer,
 “whose manner is strongly expressive of great goodness
 “and worth—As appears in the Abp. negligence may
 “sometimes be carried so far, as to impair the beauty of
 “simplicity, and make it border on a flat and languid man-
 “ner.”

BLAIR's *Lectures*, vol. i. p. 293, 294.

TILLOTSON was born 1630—died 1694.

VID. BIRCH's *Life of TILLOTSON* prefixed to his Works.

TILLOTSON

TALBOTSON writes with as little moderation as dignity.

In every page of his discourses we perceive the fanaticism of a Protestant, who is solicitous to please the populace.

TOWARDS the conclusion of his sermon "on the love of our neighbour," he makes a sort of recapitulation, with a view to apply the moral of his subject to the Church of Rome. Who would not suppose, that a subject, so affecting, would inspire him with tender, and even generous, sentiments? Observe, however, the consequence he draws, after having largely proved the necessity of loving all men: "Whenever we speak of charity, and of the obligation of loving one another, we cannot avoid thinking of the Church of Rome; but we must recur to our minds, particularly at this time, when she hath made so fresh a discovery, and in a manner so well authenticated, of the regard she hath for us, by the merciful plot contrived against us (the pretended plot of 1678); such a plot, as may make the ears of all who hear it related to tingle, render Popery an eternal disgrace, and cause it to be regarded with horror and execration even

"to

"to the end of the world*." What style! what sentiments! what candor! what logic!

LET the Archbishop of Canterbury's sermons, in order to pass sentence upon him, only for his faults. I have read the whole collection of his discourses. Vol. iii. p. 53. There are many quotations of the same kind.

In the English edition thus: "We cannot chuse but think of the Church of Rome, whenever we speak of Charity, and loving one another; especially having had so late a discovery of their affection to us, and so considerable a testimony of their kindness and charity, which they designed towards us; such as may justly make the ears of all that hear it to tingle, and render Popery execrable and infamous, a frightful and a hateful thing to the end of the world." Vol. iii. Sermon 2. p. 54.

EVERY candid and considerate mind should make all due allowance for the power of prejudice, and the force of education. Attending to this, we need not be surprised at the warmth with which M. Maury, that zealous advocate for the Church of Rome, exclaims against Tillotson as a fanatical Protestant.

It were to be wished, that the Abbé had possessed sufficient candor for Tillotson to recollect the time when he lived, and the history of that time. During the greater part of the reign of Charles II. and his successor James, the nation was kept in a constant alarm through the machination of Popish emissaries, and the dread of a Popish king. Is it then to be wondered at, if the minds of the contending parties were embittered against each other? and if plots, real or pretended, were made the occasion of mutual recriminations?

Let none, however, suppose, that, by adopting a method too familiar for critics, I am searching after some careless passages in the Archbishop of Canterbury's sermons, in order to pass sentence upon him, only for his faults. I have read the whole collection of his discourses.—I have extracted thence many quotations of the same kind? and it would cost me no more than the trouble of transcribing them, were I not afraid of fatiguing the reader, and if the examples which I have adduced were not sufficient to determine his judgment.

At this distance of time, and after calm and unbiassed reflection on the events of Charles II's reign, we shall feel much more disposed to acquit the Catholics of some of those plots laid to their charge, and particularly that of 1678, on occasion of which Lord Stafford suffered, than at the time, and in the violence of party animosity, it was almost possible to have done.

SECTION XLVIII.

Of BARROW, YOUNG, MADDOX, &c.—

State of Pulpit-Eloquence among the English.

I SHOULD have too many advantages if I were to investigate the merit of the sermons of BARROW*, another Orator whom

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the

* Dr. DODDRIDGE's character of BARROW is as follows:

"He was the most laconic writer among our old divines.
 "His works contain an amazing number of thoughts, not
 "always well digested, or plainly expressed, yet some-
 "times excellent: he attempted to introduce some new
 "words, which, not succeeding, appear odd.—There are
 "many useful scriptures, and fine quotations from the
 "classics and fathers, in the margin.—Nothing can be
 "more elaborate. Most of his sermons were transcribed
 "three times, some much oftner. Many of Tillotson's
 "finest sermons are abridgments and quotations from him,
 "particularly that "of evil speaking."—The first volume
 "of Barrow's sermons contains the best."

DODDRIDGE's *Characters*, MS.

"BARROW, a mighty genius, whose ardour was capable of accomplishing all it undertook. The tide of his eloquence flows with smooth, yet irresistible, rapidity.
 "He treats his subject almost with mathematical precision, and never leaves it till he has exhausted it. It has been said, that a late most popular Orator of the House of Lords asserted, that he owed much of the fire of his eloquence to the study of Barrow."

KNOX's *Essays*, No. 168.

Dr.

the English esteem and praise, although, by their own acknowledgment, he be far inferior to Tillotson.

I AM not acquainted with the sermons of YOUNG, in which we should, doubtless, discover that plaintive poetry, that depth of sentiment, and even those eccentric ideas, which the pensive Pastor of Welwyn collected together in his nocturnal meditations. But Young does not appear to me to have had an imagination sufficiently pliable and versatile for the Eloquence of the pulpit.

THE Preachers of Charles II. who happened to hear Bourdaloue at Paris, have but faintly imitated him; and even now, when his sermons are spread through the whole of Europe, the revolution, which they ought to produce in Christian Eloquence, hath not, as yet, taken place amongst the English*.

THE

Dr. BLAIR says, "BARROW's style has many faults. "It is unequal, incorrect, and redundant; but withal, "for force and expressiveness, uncommonly distinguished. "On every subject he multiplies words with an overflowing "copiousness; but it is always a torrent of strong ideas and "significant expressions which he pours forth."

BLAIR's *Lectures*, 4to., vol. i. p. 376.

BARROW was born 1630—died 1677.

Vid. HILL's *Life of BARROW*.

* "The English preachers" (says a very sensible writer,) "are, it is certain, more distinguished by their justness of
"sentiment

"sentiment, and strength of reasoning, than by their oratorial powers, or talents of affecting the passions. More solicitous to convince than persuade, they chuse to employ their abilities in endeavouring to impress the mind with a sense of the truths they deliver, by the force of argumentation, instead of rousing the affections by the energy of their eloquence. We meet with no examples in their writings of those strokes of passion, which penetrate and cleave the heart at once, or of that rapid overpowering eloquence, which carries every thing before it like a torrent.—They seem to have considered mankind in the same light in which Voltaire regarded the celebrated Dr. Clarke, as "meer reasoning machines;" they seem to have considered them as purely intellectual, void of passion and sensibility. This strange mistake may, perhaps, be supposed to be partly the effect of the philosophical spirit of the times, which, like all other prevailing modes, is subject to its deliriums; certain, however, it is, that, while man remains a compound being, consisting of reason and passion, his actions will always be prompted by the latter, in whatever degree his opinions may be influenced by the former."

DUFF's *Essay on Genius*, B. ii. §. 4. p. 238, 245.

"The French and English writers of Sermons proceed upon very different ideas of the Eloquence of the Pulpit; and seem indeed to have split it betwixt them. A French sermon is, for the most part, a warm animated exhortation; an English one, is a piece of cool instructive reasoning. The French preachers address themselves chiefly to the imagination and the passions; the English, almost solely to the understanding. It is the union of these two kinds of composition, of the French earnestness and warmth, with the English accuracy and reason, that would form, according to my idea, the model of a perfect sermon."

BLAIR's *Lectures*, vol. ii. p. 119.

"In the pulpit," says Dr. BLAIR, "the British divines have distinguished themselves by the most accurate and

" rational compositions, which, perhaps, any nation can
 " boast of. Many printed sermons we have, full of good
 " sense, and of sound divinity and morality; but the Elo-
 " quence to be found in them, the power of persuasion, of
 " interesting and engaging the heart, which is, or ought to
 " be, the great object of the pulpit, is far from bearing a
 " suitable proportion to the excellence of the matter.—
 " There are few arts, in my opinion, farther from perfec-
 " tion, than that of preaching is among us. In proof of
 " the fact it is sufficient to observe, that an English sermon,
 " instead of being a persuasive animated Oration, seldom
 " rises beyond the strain of correct and dry reasoning:
 " whereas, in the sermons of Bossuet, Massillon, Bourda-
 " loue, and Flechier, among the French, we see a much
 " higher species of Eloquence aimed at, and in a great
 " measure attained, than the British preachers have in
 " view.—The French have adopted higher ideas both of
 " pleasing and persuading by means of Oratory, though,
 " sometimes, in the execution, they fail. In Great Bri-
 " tain, we have taken up Eloquence on a lower key; but
 " in our execution have been more correct. In France,
 " the style of their Orators is ornamented with bolder fi-
 " gures; and their discourse carried on with more amplifi-
 " cation, more warmth and elevation. The composition
 " is often very beautiful; but sometimes, also, too diffuse,
 " and deficient in that strength and cogency which render
 " Eloquence powerful."

" Modern Eloquence is much more cool and temperate
 " than the Grecian and Roman; and in Great Britain
 " especially, has confined itself almost wholly to the ar-
 " gumentative and rational. It is much of that species
 " which the ancient critics called the " *Tenuis*," or " *Sub-
 " tilis*;" which aims at convincing and instructing, rather
 " than affecting the passions, and assumes a tone not much
 " higher than common argument and discourse."

BLAIR's *Lectures*, vol. ii. p. 39, 40, 41.

STILL,

THE Bishop of Worcester† in 1752,
preached a sermon on “ Inoculation for the
“ Small

STILL, however, though much remains to be accomplished in our island in the art of pulpit-elocution, it must be confessed, that we are by no means deficient in theological discourses, which would reflect honour on any country, or in compositions, which will bear to undergo the ordeal of a correct attic taste. And it appears to be a well-founded, as it is a pleasing reflection, that our pulpit-compositions have been, for some length of time, in an improving style. The Divines of the last century wanted, it is true, that accuracy and refinement of taste, which characterize some of our modern discourses; but some of them abounded in lofty sentiments and unquestionable energy. The works of JEREMIAH TAYLOR, HOPKINS, HOWE, BATES, and others, have in them traits of genuine Eloquence. In times somewhat later, we can boast of the sermons of SEED, ATTERBURY, HOADLY, SHERLOCK, SECKER, BUTLER, DODDRIDGE, WATTS, and others; and in the present day the names of PORTEUS, DAVIS, GERRARD, OGILVIE, LEECHMAN, BLAIR, FORDYCE, HUNTER, and many others, might perhaps be adduced as no bad specimens of the height to which the Eloquence of the pulpit hath been advanced. As to preachers, perhaps none have acquired by their natural Eloquence greater command over their hearers than the celebrated Messrs. WHITEFIELD and WESLEY; to the former of these the description and character given by M. MAURY to BRIDDAINE (p. 81.) bears, in various respects, a considerable resemblance.

The reader is farther referred to some ingenious and judicious remarks on the late and present state of the Eloquence of the pulpit and sermon-writers, in KNOX's *Essays*, vol. ii. No. 164, and 168. and in DUFF's *Essay on Genius*, p. 234—244.

† The Bishop of Worcester, referred to by our author, was DR. MADDOX.

“ He

"Small Pox," which hath been frequently printed at London, and since translated into French,

It is asserted, that this discourse influenced the public benevolence to endow an Hospital for Inoculation,

If, indeed, the Bishop of Worcester hath participated this kind of glory with Vincent de Paul, it must be acknowledged, that Eloquence could not obtain a more excellent triumph. This sermon is an interesting dissertation, and new as to its object; but the prelate, who delivered it, will never be placed in the rank of Orators,

DESTITUTE of imagination, and of sensibility, he wanders into abstract calculations respecting population; into low details about the secondary fever; and, after having exhausted all those combinations, certainly

"He was an excellent preacher, and a great promoter of public charities, particularly the Worcester Infirmary, and the Hospital for inoculating the Small-Pox, at London. His sermon in favour of this latter institution, preached in 1752, was much admired, and contributed greatly to extend the practice of Inoculation. He published some other single sermons.—Born about the year 1696.—Died in 1759.

Encyclopædia Britannica.

more

more suited to a medicinal school than a Christian assembly, he quotes the testimonies and authority of Messrs. Ranby, Hawkins, and Middleton, surgeons of London, of whom he speaks with as much veneration as if they were Fathers of the church.

THE more we read foreign Orators, the more we perceive the pre-eminence of the French preachers.

THE Spaniards and Germans are yet in the rudiments of Christian Eloquence. Father SEIGNERY has been for some time extolled as the Bourdaloue of Italy.—He hath been translated.—His most zealous partisans have given him up. How, indeed, can we admire ridiculous passages and popular fables, which we should scarcely tolerate in instructions to country villagers?

SECTION XLIX.

Of M. THOMAS, and the Revolution which he effected in the Style of rhetorical Composition.

NOTWITHSTANDING the superiority of the models, which the age of Louis XIV. hath furnished, as well as the distinguished talents of many writers, who devoted themselves to the ministry of the gospel, Eloquence seemed to be buried in the tomb with Maffillon,

Most of the preachers, who succeeded him, were desirous of opening to themselves a new road, where they had, at first, brilliant success, for which they have since severely suffered. They invented an affected and effeminate jargon, and, by dint of labour, they rendered themselves unintelligible. Ah! wherefore did they wish to banish simplicity? Was it because they were ignorant that one of the secrets of rhetorical composition consists in making use of those lively, natural, and varied, modes of expression, which are adopted in conversation, in addition to such a selection of words as may

may be always excellent, without ever being far fetched*†?

A WANT of genius, however, is not what we can charge upon these corrupters of Christian Eloquence, unless we should be of opinion, that, owing to their deficiency in this respect, they discovered too strong an affectation of it. They wrote without animation or fire; they confounded the gift of persuasion with the art of dazzling; and,

*† THE rhetoricians, here spoken of, wrote with the most tedious prolixity, and were equally strangers to the precision of thought and diction. We perceive in their discourses pompous expressions, vulgar ideas, and that affectation of wit, which is incompatible with Eloquence.

“ Words are like leaves; and where they most abound,

“ Much fruit of sense beneath is rarely found.

“ False Eloquence, like the prismatic glass,

“ Its gaudy colours spreads on ev’ry place;

“ The face of Nature we no more survey,

“ All glares alike, without distinction gay:

“ But true expression, like th’ unchanging sun,

“ Clears and improves whate’er it shines upon,

“ It gilds all objects, but it alters none.

“ Expression is the dress of thought, and still

“ Appears more decent as more suitable;

“ A vile conceit in pompous words express’d,

“ Is like a clown in regal purple dress’d:

“ For diff’rent styles with diff’rent subjects sort,

“ As sev’ral garbs with country, town and court.

POPE’S *Essay on Criticism*, v. 312.

after

after having perverted the taste of the public, they have succeeded in exciting an admiration of their faults.

eloquence, become a stranger to the works of learned men, who still cultivated by a small number of real Orators, whom popular opinion placed far below all those fashionable declaimers. But, in the history of the arts there are remarkable epochs, when a superior writer recalls the public attention towards those methods which have been abandoned, and draws along with him a number, who follows him in the course in which he himself has excelled.

SUCH is the glory, which M. THOMAS hath had among us. He contributed to the fortunate revolution, which has renewed the taste in Oratory for panegyrics: in these, he hath displayed as much Eloquence, as Fontenelle had discovered of penetration||. He inspired the most lively enthusiasm for great men. He improved the mind by the

|| FONTENELLE was a celebrated French author, and pronounced by Voltaire the most universal genius of the age of Louis XIV. He wrote on a variety of subjects, particularly a number of panegyrics on the deceased members of the Academy of Sciences, to which he had been appointed perpetual secretary.

See New and General Biographical Dictionary.

excellence

excellence of his sentiments. He directed his discourses to an useful object. He, in a particular manner, promoted the utility of his writings by collecting them together, and enriching them with his "Essay on Panegyrics." The works of the eulogist of Marcus Aurelius ought to be ever dear to us by so interesting and unusual a conjunction of erudition, genius and virtue.

SECTION L.

Of the Use of the Holy Scriptures.

THE style, which M. Thomas cultivated, possesses much of that manner, so well adapted for the pulpit, by the elevation of the ideas, and the moral strain, which is generally to be found in them.—Do we wish to see the example of this writer become serviceable to preachers? Let us recollect, that, in the corruption of Eloquence, the language of Religion was forgotten; and that, in order to impart to our ministry its former lustre, we must, at once, become Orators, and Christian Orators.

It is by incessantly reading the Holy Scriptures, that we learn to speak that spiritual language, which diffuses through a sermon, representations alternately affecting, majestic, or terrible.

LET us never consider it as a painful restraint, that we are happily bound to incorporate the sacred writings into our compositions. The Bible is for the style of preachers, that which mythology is for the Elocution

tion of poets. In the sacred volumes, there are to be found thoughts so sublime, expressions so energetic, descriptions so eloquent, allegories so well chosen, sentences so profound, ejaculations so pathetic, sentiments so tender, that we should adopt them from taste, if we were so unhappy as not to search after them from a principle of zeal and piety*.

A CHRISTIAN

* " Without doubt a preacher ought to affect people by strong, and sometimes even by terrible images: but it is from the scripture that he should learn to make powerful impressions. There he may clearly discover the way to make sermons plain and popular, without losing the force and dignity they ought always to have."—" The study of the sacred writings was, in the first ages of the church, reckoned to be sufficient. Hence came that passage in the apostolical constitutions, which says, " if you want history, or laws, or moral precepts, or eloquence, or poetry, you will find them all in the scriptures." In effect, it is needless to seek elsewhere for any thing that is necessary to form our taste and judgment of true Eloquence. St. Austin says, we ought to exalt and improve our knowledge, by the authority of scripture; and our language, by the dignity of its expressions."

" The difference betwixt them" [the best heathen and inspired writings] " will, upon comparison, be found much to the honour of scripture. It surpasses them vastly in native simplicity, liveliness, and grandeur. Homer himself never reached the sublimity of Moses's songs; especially the last (Deut. xxxii. 1, &c.), which all the Israelitish children were to learn by heart. Never did any ode, either Greek or Latin, come up to the loftiness

A CHRISTIAN Orator may, and even ought to, seize upon all the riches, which

he
 "tinefs of the Psalms; that one, in particular, which
 "begins thus; "The mighty God, even the Lord, hath
 "spoken," (Ps. l. 1, &c.) surpasses the utmost stretch of
 "human inventions. Neither Homer, nor any other poet,
 "ever equalled Isaiah describing the majesty of God, in
 "whose sight the "nations of the earth are as the small
 "dust; yea less than nothing, and vanity;" seeing it is
 "He that stretcheth out the heavens like a curtain, and
 "spreadeth them out as a tent to dwell in." (Ch. xl. 10,
 "&c.) Sometimes this prophet has all the sweetness of
 "an eclogue, in the smiling images he gives us of peace:
 "(See ch. xl. and xxxv.) and sometimes he soars so high
 "as to leave every thing below him. What is there in
 "antiquity that can be compared to the Lamentations of
 "Jeremiah, when he tenderly deplores the miseries of his
 "country? (v. 2, &c. ch. ii. and ch. iii.) or to the pro-
 "phesy of Nahum, when he foresees in spirit the proud
 "Nineveh fall under the rage of an invincible army? (i.
 "3, &c.) We fancy that we see the army, and hear the
 "noise of arms and chariots. Every thing is painted in
 "such a lively manner, as strikes the imagination. The
 "prophet far out-does Homer. Read likewise Daniel
 "denouncing to Belshazzar the divine vengeance ready to
 "overwhelm him; and try if you can find any thing in the
 "most sublime originals of antiquity, that can be com-
 "pared to those passages of sacred writ. In all the rest
 "of scripture there appears a natural and beautiful va-
 "riety."

FENELON's *Dialogues*, p. 115, 124, 127.

Dr. BLAIR recommends the language of Sacred Scrip-
 "ture to Preachers, by saying, that, "when properly employ-
 "ed, it is a great ornament to sermons. It may be em-
 "ployed, either in the way of quotation, or allusion. Direct
 "quotations brought from scripture, in order to support
 "what

he discovers in these divine books. It is there where plagiarism is permitted him, and the more treasures he draws from thence, the better are his auditors pleased with his thefts.

QUOTATIONS from inspired authors become authorities, which render the ministry of a Christian Orator more venerable; and witnesses, which he derives from heaven or hell, in order to instruct the earth.

Woe! Woe to him, if he be ashamed of the gospel, at the very time, when he is preaching it, and if, from an indecent and criminal complaisance, he dare not name Jesus Christ in that pulpit, where he comes to occupy his place!

“ what the preacher inculcates, both give authority to his doctrine, and render his discourse more solemn and venerable. Allusions to remarkable passages, or expressions of scripture, when introduced with propriety, have generally a pleasing effect. They afford the preacher a fund of metaphorical expression, which no other composition enjoys, and by means of which he can vary and enliven his style. But he must take care that any such allusions be natural and easy; for if they seem forced, they approach to the nature of conceits.”—Dr. Blair refers us for examples to Bishop Sherlock’s Discourses, vol. i. disc. i. and to Seed’s Sermons, Serm. iv.

BLAIR’S Lectures, vol. ii. p. 115, 116.

AN abundance of new and unknown beauties still remain in the Holy Scriptures to excite the preacher's emulation.

WHATEVER be the thought which he wishes to express, he will always find the primary idea, at least, in the books of Revelation, if he have sufficient zeal to read them daily, and sufficient discernment properly to understand them. When searching for a passage which he wants, he thereby discovers other passages, which he reserves for the subjects to which they are adapted. But he ought only to make use of striking quotations; because it is not necessary to speak the language of inspiration, in order to say common things.

THE preacher may derive from the Bible historical comparisons, the only ones which are suitable for the style of the pulpit, where they always succeed; and those analogies present themselves involuntarily to an Orator, who has grown familiar with the sacred books.

MASSILLON excels in this respect. You will find, in all his discourses, sometimes very short comparisons, which throw light upon his idea, and, at other times, comparisons

risons of greater length, which form admirable frames, in which he incloses the picture of morals.

SUCH is that rhetorical turn, which he employs in his sermon "on the Word of God," when he attacks that common abuse of attending upon religious instruction, only with a view of depreciating the talents of the Preacher. Maffillon makes a particular application to his hearers of the reproach, which Joseph addressed, in disguise, to his brethren: "It is not to seek for bread, that ye are come into Egypt; ye are come here as spies, to observe the weak places of this country *ye are spies; to see the nakedness of the land ye are come*."

THE same Orator also avails himself of this figure, in his sermon upon "Backsliding," when he paints the situation of the sinner, who, after having been recovered, finally relapses into his criminal habits: Maffillon compares him to the image of Dagon, which, having been thrown down before the ark, was forthwith replaced upon the altar by the priests of the Philistine; "but the idol having fallen a second time,

* Gen. xlii. 9.

“useless efforts were made to restore this
 “mutilated statue, which remained stretched
 “out upon the earth, and for ever immove-
 “able; *only the stump of Dagon was left to*
 “*him.*” The application of the fate of
 Dagon to the destiny of sinners, furnishes
 Massillon with admirable elucidations, which
 he would never have thought of without this
 allusion†.

THE Abbé BOISMONT, whose success has
 been so brilliant in the career of Christian
 Eloquence, and principally in the species
 of funeral Oration, has made a very inge-
 nious use of a passage of sacred writ, in his
 Eulogium of Louis XV.

He begins with recalling all the misfor-
 tunes of France, from the beginning of
 this century, until the wise and prosperous
 Ministry of Cardinal de Fleury; and, in
 describing the changes which took place at

1 Sam. v. 4.—Kings v. 5. *Porro Dagon solus trun-*
cus remanserat in loco suo. VULG.

† Some of our English sermons are enriched with such
 successful scriptural allusions, and applications of scripture-
 language, as, at least, equal any thing quoted by M.
 Maury from Massillon and Boismont.—In some of Sterne's
 works, this talent is conspicuous.—See the note and quota-
 tion from Mr. Knox, end of § LVI.

this period in Administration, all the branches of which had been disgraced by abuses of long standing, he rises to the tone of Bossuet; "Louis said to Cardinal de Fleury, as formerly the Lord God to the Prophet Ezekiel, *Breathe upon these slain, that they may live*". The spirit of life suddenly enters into the dry and withered bones. A gentle but powerful motion is communicated to all the members of this vast wasted body; all the parts reunite, and adapt themselves to each other: *and the bones come together, bone to its bone.*"

In this funeral Oration, there are many admirable traits, equally sublime, and pictures of the finest Eloquence, worthy of the Orator, who had deservedly obtained universal applause, in his celebration of the Queen and the Dauphin.

Ezekiel xxxviii. 7, 9.

SECTION LI.

Of the FATHERS of the CHURCH.

CHRISTIAN Orators! Ye are the Ministers of the word of God; ye ought, therefore, to draw the substance of your discourses from the sacred books, and to speak the language of the invisible Preacher, whom ye represent. If it be true that your lips are the depositaries of science, how will ye be instructive, if ye be not yourselves instructed? Ye will at best preach a morality merely human; ye will never, when discoursing on divine truths, impart to your style the energy of apt expression, if, to the study of the sacred volumes, ye do not join the reading of tradition.

FENELON, in his "Dialogues concerning Eloquence," hath characterised, with equal precision and taste, the Fathers of the Greek and Latin Church; and the opinion of the Archbishop of Cambray ought to be law*.

WE

* See in the English translation of FENELON's *Dialogues*, on this point, p. 128—130, and 142.

See

We reckon among the Fathers, many very learned writers in profane antiquity, such as CLEMENT of Alexandria, ORIGEN, EUSEBIUS of Caesarea, JEROM, and AUGUSTINE.

I AM aware, that, in their writings, the purity of style doth not always correspond with the extent of erudition, especially if we compare them with Cicero or Demosthenes. But, according to the judicious observation of the Abbé de Fleury* when it is intended to appreciate the merits of the

See also M. ROLLIN's sentiments on this head, and his recommendation to the study of the Fathers, in his *Belles Lettres*, vol. ii. c. iii. § 4. p. 354.

Dr. BLAIR makes the following judicious remark respecting those authors denominated "Fathers of the Church."

"Among the Latin Fathers, Lactantius and Minutius Felix are the most remarkable for purity of style; and, in a later age, the famous St. Augustine possesses a considerable share of sprightliness and strength. But none of the Fathers afford any just models of Eloquence. Their language, as soon as we descend to the third or fourth century, becomes harsh; and they are, in general, infected with the taste of that age, a love of swollen and strained thoughts, and of the play of words."

BLAIR, vol. ii, p. 36.

* Second Discourse.

Fathers

Fathers of the Church, we must not forget the time when, nor the country where, they lived; nor to contrast them with their most celebrated contemporaries, AMBROSE, with SYMMACHUS, BASIL, with LIBANIUS; and then we perceive how much superior they have been to their age.

It is not, however, requisite that a Preacher should read all tradition. For this, his life would scarcely suffice. But, by making a selection of two or three Fathers of the church, the most consonant to his genius; by confining himself, moreover, to their rhetorical writings, he will find in them ideas sufficiently striking to embellish and give weight to his sermons.

ST. JOHN CHRYSOSTOM is principally deserving of having the choice of a Christian Orator fixed upon him. His diction is pure and splendid; his eloquence is tender and persuasive; and he abounds so much in sublime descriptions, or ingenious ideas, that we find passages to quote in every page of his writings.

POPE CLEMENT XI. who during his Pontificate, preached yearly at Rome on Easter and Christmas days, and the feast of St. Peter,

Peter, had the art of making an admirable use of Chrysostom's writings. His homilies are an excellent assemblage of the most striking thoughts and pathetic sentiments of the Fathers of the Church*.

* "As to the style of sermons, it offends against all rules, if it be not pathetic, nervous, and sublime. The path hath been pointed out by St. Chrysostom. He who was always with God, always fed by the milk of the word, and perfectly acquainted with the human heart, speaks, thunders, shakes, and leaves to sinners no other answer but cries and remorse."

Pope Ganganelli's Letters, vol. iii. p. 82.

Abp. Fenelon thus characterises Chrysostom.—"His style is copious, but he did not study false ornaments. All his discourse tends to persuasion: he placed every thing with judgment, and was well acquainted with the holy scripture, and the manners of men. He entered into their hearts; and rendered things familiarly sensible to them. He had sublime and solid notions; and is sometimes very affecting. Upon the whole, we must own he is a great Orator."

Dialogues concerning Eloquence, dial. iii. p. 143, 144.

"Among the Greek Fathers," says Dr. BLAIR, "the most distinguished, by far, for his oratorical merit, is St. Chrysostom. His language is pure; his style highly figured. He is copious, smooth, and sometimes pathetic. But he retains, at the same time, much of that character, which has been always attributed to the Asiatic Eloquence, diffuse and redundant to a great degree, and often over-wrought and tumid. He may be read, however, with advantage, for the Eloquence of the pulpit, as being freer of false ornaments than the Latin Fathers." BLAIR's *Lectures*, vol. ii. p. 37.

BOSSUET,

Bossuet, who, himself, may be reckoned among the Fathers, and whom, in the present day, we quote in our sermons as we do them, sufficiently testifies, by his example, how advantageous it is for a Christian Orator to study the Fathers. He draws from their writings the most profound maxims, the most convincing arguments, sometimes even sublime comparisons, which enrich the Eloquence of his discourses.

Who would not be ambitious to have borrowed, as he did, this admirable description from S. AUGUSTINE, which represents the troubles of human life?

“ Worldlings do not think that they use
“ exercise, unless they disquiet themselves;
“ nor that they move, unless they make a
“ noise. That man, who is complaining of
“ too much labour, were he delivered from
“ that trouble, could not endure his repose.
“ At one time, the day’s work appears to
“ him too short; at another time, his leisure
“ would be to him a burden: he loves his
“ servitude, and is pleased with his weight;
“ and this constant impulse, which involves
“ him in a thousand embarrassments, prevents him from gratifying himself with
“ the image of unrestrained liberty. As a
“ tree, says St. Austin, which the wind
“ seems

“ seems to caress when sporting with its
 “ leaves and branches, although this wind
 “ only bends it with the agitation, and tosses
 “ it, sometimes on one side, sometimes on
 “ the other, with vast caprice; you would
 “ say, however, that the tree diverted itself
 “ with the freedom of its motions;—in like
 “ manner,” saith this great Bishop, “ while
 “ the men of the world have no true liberty,
 “ being almost always obliged to submit to
 “ various occupations, which impel them
 “ like a wind, they, nevertheless, imagine
 “ that they are playing with a certain air of
 “ liberty and peace, whilst giving indul-
 “ gence to their vague and fluctuating de-
 “ sires*.”

* Second sermon for the Thursday of the second week
 of Lent, upon *final Impenitence*.—*Tanquam olivæ pen-*
 dentes in arbore, ducentibus ventis, quasi quadam libertate
aura perfruantur, vago quodam desiderio suo. AUGUST.
 In *Psalm*, 136. vol. iv. p. 1548.

SECTION LI.

Of Quotations from Profane Authors.

IT is sometimes allowable to quote, in the pulpit, the profane writers of antiquity, provided that such citations be not long, nor frequent, nor accompanied with historical relations foreign to religion.

Our old preachers flattered themselves that they were very eloquent, when they had collected into one barbarous compilation, which they called a Christian discourse, some shreds of poetry, eloquence, or history.

THE author of "Pulpit-maxims" ingeniously compares those sermons blended with the principles of religion, and the maxims of paganism, "to the Temple at Jerusalem built with the marble and cedars of king Hiram."

BUT it is no less certain, that Christian Eloquence doth not exclude heathen testimonies, when the Orator is pointing out the duties

duties of morality, or the particulars of good conduct.

S. BASIL has composed a treatise, in order to prove the utility of reading heathen authors. Bossuet, whose learning equalled his eloquence, drew, from time to time, out of those authors, sublime thoughts, which he quoted in the pulpit; and Bourdaloue, in his sermon on "the love of riches," hath paraphrased this maxim of Horace,

Rem

Si possis recte, si non, quocumque modo, rem.

LET us not, however, make an improper use of these examples. We shall never be blamed for not having founded our proofs upon a profane authority; and we shall do an equal injury to piety and taste, if we relate ideas taken from heathens, when we can find them equally well, and perhaps better, expressed in scripture, or in tradition.

SECTION LIII.

Of the Studies of a Preacher.

I WILL not, then, read the Moralists, the Poets, and the Orators, of antiquity, with a view of multiplying such heathen quotations, but rather, in order to know the human heart, and to form my taste upon the models of Eloquence. This study is more useful than the reading of sermons.

Is is your aim to excel in Christian Eloquence?—At first consult collections of sermons. But, when once you become conversant with them, shut those books: they would blunt your imagination, and thereby contract your ideas, although they may be filled with sublime passages.

Arm at original composition*. Search for food to nourish your mind, without degrading yourself to a level with plagiarists.

No

* " Original writers are, and ought to be, great favourites; for they are great benefactors; they extend the republic of letters, and add a new province to its dominion.—The pen of an original writer, like Armi-
" da's

No spare time will remain for reading the sermons of others, when we ourselves apply in earnest to composition.

PREFACE, then, to all those discourses, which have been consecrated by public admiration, works no less valuable to Eloquence, and much more profitable to the

“da's wand, out of a barren waste, calls a blooming
“spring.—An Original, though but indifferent, yet has
“something to boast; it is something to say with him in
“Horace.

Meo sum pauper in are;

“and to share ambition with no less than Cæsar, who de-
“clared he had rather be the first in a village, than the
“second at Rome.

“But why are originals so few? Not because the
“writer's harvest is over, the great reapers of antiquity
“having left nothing to be gleaned after them; nor be-
“cause the human mind's teeming time is past, or because
“it is incapable of putting forth unprecedented births;
“but because illustrious examples engross, prejudice, and
“intimidate. They engross our attention, and so prevent
“a due inspection of ourselves; they prejudice our judg-
“ment in favour of their abilities, and so lessen the sense
“of our own; and they intimidate us with the splendor of
“their renown, and thus under diffidence bury our
“strength. Nature's impossibilities, and those of diffi-
“dence, lie wide asunder.”

YOUNG's *Conjectures on original Composition*, v. his
Works, vol. vi. p. 70, 71, 73.

preacher.

preacher.—Such are FENELON's *Letters*, in which this profound moralist points out every singular character, by the knowledge which he hath of the human heart; the works of the Abbé de FLEURY, who interests by his candour, astonishes by the universality of his knowledge, always engages when speaking of religion, because it is evident that he loves it, and displays, without ostentation, a boldness of reasoning, which is, in him, the necessary consequence of sincerity*;—some excellent books of PORT ROYAL†, in which we recognize the voice

* Abbé de FLEURY was the author of many excellent works, all in French, and very well written. Among these are, "the Manners of the Jews" (translated into English by Farnsworth); also "the Manners of the Christians;" "an Historical Catechism;" "the Method of Study;" "the Institutes of the Ecclesiastical or Canon Law;" "the Duty of Masters and Servants." His principal work, which has been much esteemed, is his "Ecclesiastical History," 20 volumes in 4to. They breathe a spirit truly philosophic.

See *New and General Biog. Dictionary*.

† "Messrs. de PORT ROYAL, was the general denomination, which comprehended all the Jansenist writers; but was however applied in a more confined and particular sense to those Jansenists, who passed their days in pious exercises and religious pursuits, in the retreat of *Port Royal*, a mansion situated at a little distance from Paris. It is well known, that several writers of superior genius, extensive learning, and uncommon eloquence, resided in this sanctuary of letters."

MOSEIM's *Ecclesiastical History*, vol. iv. p. 350. n.

of

voice of religion, and the poetry of the sacred books ;—*the Sinner's Guide*, by GRENADE, in which he alarms the apprehensions of the wicked, and holds them, so to speak, suspended between the terrors of remorse, and of divine justice ;—*the Imitation of JESUS CHRIST**, a master-piece of simplicity and plainness, and “ the best book,” says Fontenelle, which can proceed from the hand of man, seeing the gospel doth not come from thence† ;—in a word, the writings of FRANCIS DE SALIS, which breathe the most affecting piety, and where we should find still more pathos, were there somewhat less of wit‡.

* By THOMAS KEMPIS. His work is perhaps as much known and read by Protestants, as any other religious performance of a Catholic writer. He died 1471, aged 91. See DUPIN's *History*.

† *Life of Corneille*.

‡ After this imperfect enumeration of French theological writers by our author, it may, with pleasure be observed, that, perhaps, no nation abounds with an equal number of solid, judicious, and instructive discourses, as doth the English. To attempt an enumeration of them would be impossible, and indeed needless, as every reader will consult his own taste.

SECTION LIV.

Of Pathos.

IT is by this persuasive *pathos**; it is by the language of the heart, that we discover a writer who makes it his practice to read those various works of piety; for it is this happy talent of affecting, which, doubtless, constitutes the principal object of Christian Eloquence.

ALL men have not sufficient ability to lay hold of an ingenious idea; but all have souls capable of being affected with a weighty sentiment; and never are the hearers

* *Pathos*, in the French *l'ouïon*. Dr. BLAIR gives us the idea connected with this term, when he says; "The chief characteristics of Pulpit-Eloquence are gravity and warmth. The serious nature of the subjects requires gravity; their importance to mankind requires warmth. The union of these two must be studied by all Preachers, as of the utmost consequence, both in the composition of their discourses, and in their manner of delivery. This is what the French call *Ouïon*; the affecting, penetrating, interesting manner, flowing from a strong sensibility of heart in the Preacher to the importance of those truths which he delivers, and an earnest desire that they may make full impression on the hearts of his hearers." BLAIR's *Lectures*, vol. ii. p. 305.

more universally attentive than when the Preacher becomes pathetic*.

GUARD, however, against that affected sensibility, which betrays itself by the accents of the voice, without penetrating to the very bottom of the soul; and which is ready to die away in the ear of the auditor, when it derives no internal animation from the composition.

* On this point let us regard two able judges and eloquent writers. The first is Pope GANGANELLI, who says; "As to the style of sermons, it offends against all rules, if it be not pathetic, nervous, and sublime. If a Preacher only instruct, he does no more than prepare the mind; if he only affect the passions, he leaves but a slight impression; but if he scatter the ointment of grace, while he diffuses the light of truth, he has fulfilled his duty."

GANGANELLI's *Letters*; vol. iii. p. 82.

Dr. BLAIR says; "The only effectual method to become pathetic, is to be moved yourselves. There are a thousand interesting circumstances suggested by real passion, which no art can imitate, and no refinement can supply. There is obviously a contagion among the passions."

"Ut ridentibus arident, sic flentibus adsent,

"Humani vultus.

"The internal emotion of the speaker adds a pathos to his words, his looks, his gestures, and his whole manner; which exerts a power almost irresistible over those who hear him.—*Afficiamur antequam afficere conemur*, says Quintilian."

BLAIR's *Lectures*, vol. ii. p. 193.

T

"I REQUIRE

"I REQUIRE not," says Cicero, "a feigned compassion, nor incentives to sorrow, but that which is real, flowing from the sighs of a wounded heart*."

AFTER a terrifying passage which has distressed me, I wish the Orator to approach me again with affection; to revive my almost extinguished hopes; and, after having threatened me with an avenging God, to shew me a God, who pardoneth.

SECTION LV.

Of the Pathos of FENELON.

THAT is a charming and flowing Eloquence, which, far from exciting violent agitations, gently insinuates itself into the soul, and there awakes the tenderest affections; which is a succession of natural and moving sentiments, copiously diffusing themselves, so that, when experienced, the Orator who inspires them is forgotten, and we suppose that we are conversing with our-

* *Non simulacra neque incitamenta doloris, sed tactus verus atque lamenta vera et spirantia. Orat. lib. 2.*

selves. Each word increases the emotion, and produces a certain sympathy, which affects and expands every heart.

SUCH is the Eloquence of FENELON. The first part of his discourse "On the Consecration of the Elector of Cologne," is written with the energy and sublimity of Bossuet; the second denotes a sensibility, which is peculiar to Fenelon. I shall only mention one example.

"O Pastors! far from you let the contracted heart be banished. Enlarge, enlarge your bowels of affection. Ye know nothing, if ye are only acquainted with the voice of authority, reproof, of correction, and with pointing out the letter of the law. Be fathers; this is not sufficient: be mothers; travail in birth again till, Jesus Christ be formed in the heart."

T 2

SECTION

* M. MAURY, elsewhere, speaks of this amiable author by the appellation of "the immortal Fenelon," and declares that his discourse, upon the consecration of the Elector of Cologne, is one of the chief works of modern Eloquence.

Reflexions sur les Sermons de M. Bossuet, p. 328.

The character and method of Fenelon have been thus described: "He visited his diocese very diligently, and
"preached

SECTION LVI.

*Of other Pathetic Orators:—*BOURDALOUE;
FLAVIAN; LAS CASAS; CHEMINAIS;
KEN; GROSVENOR; STERNE, &c.

TO require of a Preacher discourses written entirely in the pathetic style, would be to adopt very mistaken ideas of Christian

“preached in all the churches of it. In his public instructions, he suited his discourses to every capacity; speaking to the weak in an easy and familiar manner, whilst he raised his style for those who had a more elevated genius. His sermons flowed from his heart; he did not write them down, and hardly meditated on them beforehand. He only shut himself up in his closet to obtain by his prayers the knowledge he wanted. His only view was to be like a good father, to comfort, to relieve, and to instruct his flock. He was a man of extensive learning, great genius, and of an exquisite taste and irreproachable morals.”—Was born 1651—died 1715.
General Dictionary, in loc.

In the Eulogium delivered by M. MAURY on Abp. FENELON, before the French Academy, in 1771, he gives us the following, among many other, traits of this great and good man.—“The eulogium of the Archbishop of Cambray is none other than his history written with faithfulness. Here, there is no occasion to exaggerate or dissemble. Instead of attempting to exceed that public admiration, which he possesses, we should be glad if we can but keep pace with it, whilst speaking of a man, who was the Orator of the people, and pleaded the cause
“ of

Christian Eloquence. It is dangerous to enlarge too much in affecting passages, "Commiseration," says Cicero, "ought to be of short duration, for nothing dries up sooner than tears*." The effect is weakened when the auditor is suffered to remain too long in the same state, and when no relief to sensibility is admitted, nor any suspension to Eloquence.

LABOUR may render the style correct, forcible, harmonious; but industry never produces a true pathos; for the more it costs the Orator to be animated and pathetic, the more is his discourse cold and languishing.—Besides, are all subjects susceptible of tender sentiments? Our great masters, on some occasions, durst not venture to pursue this method, even when dis-

"of humanity before kings; of a man, illustrious by the
 "renown of his name, the eminence of his virtues, the
 "superiority of his talents, the importance of his functions,
 "the character even of his errors; of a man, whose
 "mind was entirely engrossed in consulting the happiness
 "of the human race; all whose peculiarities originated in
 "his genius and his virtue, and who, if he failed in being
 "happy, needed but to have had an ordinary capacity."

Eloge de Fenelon, p. 354, 355.

* *Commiserationem brevem esse oportet, nihil enim lachrymâ citius arefcit. Ad HERENIUM, lib. 2. 31.*

cussing

cussing subjects, which seem to border most upon sensibility,

BOURDALOUE has composed four different sermons upon the death of Jesus Christ, and yet he hath not made one single Good-Friday sermon, of which the distinguishing characteristic should be to affect. His genius always led him to consider the history of the sufferings of the Son of God in another point of view; he, therefore, intimated to his hearers, that their shedding of tears was not the design he proposed. "Others have moved you to pity a hundred times," said he in his exordium; "but, for my part, I am desirous of instructing you."—Bourdaloue was, nevertheless, affecting: but he had the skill of placing, at proper intervals, those passages, which would no longer have had the effect of impressing the auditory, had he heaped them together.

THE most celebrated models of pathetic Eloquence are the address of FLAVIAN the Bishop* to the Emperor Theodosius, in favour

* For an account of FLAVIAN's conduct, and his speech to the Emperor, in favour of the inhabitants of Antioch [not Thessalonica], whose seditious conduct had provoked Theodosius's

vour of the inhabitants of Thessalonica;—
the supplication of the virtuous Prelate BAR-
THOLOMEW DE LAS CASAS* to Philip II.
[Ferdinand]

Theodosius's threatened vengeance, but which the eloquence and entreaties of Flavian averted, See *Universal History*, vol. xvi. p. 417—419, and CHRYSOST. *Orat.* xx. p. 226—234, and *Hom.* xxi. c. 3.—See, also, the substance of Flavian's noted speech, as reported by Chrysostom, in ROLLIN's *Belles Lettres*, vol. ii. c. iii. § 2, p. 215—220; and in MAURY's *Reflexions sur les Sermons de M. Bossuet*, p. 329—334.

* "All the writings of Las Casas shew a solid judgment, profound learning, true piety, and an excellent heart."

Biographical Dictionary.

"This man, so famous in the annals of the new world, had accompanied his father, in the first voyage made by Columbus. The mildness and simplicity of the Indians affected him so strongly, that he made himself an ecclesiastic, in order to devote his labours to their conversion. But this soon became the least of his attentions. As he was more a man than a priest, he felt more for the cruelties exercised against them, than for their superstitions. He employed every method in order to comfort the people for whom he had conceived an attachment, or to soften their tyrants.—He became the avowed patron of the Indians; and, by his bold interpositions on their behalf, as well as by the respect due to his abilities and character, he had often the merit of setting some bounds to the excesses of his countrymen. He did not fail to remonstrate warmly against the proceedings of Albuquerque, and, though he soon found that attention to his own interest rendered that rapacious officer deaf to admonition, he did not abandon the wretched people, whose cause he had espoused. He instantly

[Ferdinand] against the murderers of the Mexicans;—and the exhortation of CHEMINAIS in behalf of the prisoners.

THIS discourse of Cheminais is written with as much pathos as simplicity; but the ideas and strokes of Oratory are never raised so high as to reach the sublime. In it the

stantly set out for Spain, with the most sanguine hopes of opening the eyes, and softening the heart of Ferdinand, by that striking picture of the oppression of his new subjects, which he would exhibit to his view.

He easily obtained admittance to the king, whom he found in a declining state of health. With much freedom, and no less eloquence, he represented to him all the fatal effects of the *repartitionientes*, or distributions, in the new world, boldly charged him with the guilt of having authorized this impious measure, which had brought misery and destruction upon a numerous and miserable race of men, whom Providence had placed under his protection. Ferdinand, whose mind as well as body were much enfeebled by his distemper, was greatly alarmed at this charge of impiety, which, at another juncture, he would have despised. He listened with deep compunction to the discourse of Las Casas, and promised to take into attentive consideration the means of redressing the evil of which he complained.

After this, Ferdinand in a short time dying, Las Casas applied to his successor Charles V. but none of the schemes of this most amiable Prelate were crowned with that success, which his benevolence merited.

RAYNAL'S and ROBERTSON'S *Histories*, *passim*.

style

style is adapted to the subject, without forming its principal merit*.

CHEMINAIS's manner of writing, so full of sweetness and tenderness, denotes the happiest talent. His sermons breathe a certain attractive and affectionate languor, which must ever give us occasion to regret, that this writer, otherwise enfeebled by habitual infirmities, had not lived long enough to finish his oratorical career†.

* The sermons of CHEMINAIS are on various subjects, and are comprised in four, and sometimes in five, volumes, 8vo.—They have been much admired.—Cheminais was born 1652, and died 1689.

Vid. *Dictionnaire des Predicateurs Francois*, in artic.

† It is to be confessed, that there are not so many specimens of this sort of pathetic Eloquence to be found among English writers, as could be wished. Perhaps no nation can boast of more argumentative and sensible discourses, or of abler defences of every branch of Christian doctrine and duty. But to find that persuasive tenderness, or what the French call *onction*, mingled with the solidity of argument, and the effusions of piety, is more rare. Bishop KEN's *retired Christian* resembles, in a good measure, the character ascribed by our author to the writings of Cheminai. In the works of FLAVEL are intermingled many tender and pathetic expressions. The noted RICHARD BAXTER, also, though too fond of controversy, and his style, far from being correct or elegant, has, notwithstanding, in some of his practical pieces, and particularly in that one intituled, *the Saints everlasting Rest*, some fine and affecting passages. He only wanted "his genius to be curbed by salutary checks," to have obtained, in his practical

practical works, the character of a pathetic writer. There is in HOWE's "living temple," a grand and beautiful metaphorical description of human depravity under the idea of a ruinous temple (p. 155); and in Bishop SHERLOCK's discourses, a fine and much admired piece of Eloquence, where the character of our Blessed Lord is contrasted with that of the impostor Mahomet (v. i. p. 271); though, perhaps, neither of these can be properly classed as *pathetic* pieces.

Where shall we find any passages more excellent and pathetic in their kind, than in Dr. GROSVENOR's sermon, intituled, "the Temper of Jesus towards his Enemies?"

The ingenious Dr. KNOX has the following sensible observations on the pathetic style, particularly as it is to be found in scripture, and in the works of STERNE:

"There must be a charm added by the creative power
" of genius, which no didactic rules can teach, which cannot be adequately described, but which is powerfully
" felt by the vibrations of the heart-strings, and which
" causes an irresistible overflowing of the *sanctus spiritus*, the
" *facri fontes lachrymarum*.

"Florid diction and pompous declamation are, indeed,
" found to be the least adapted of all modes of address to
" affect the finer sensibilities of nature. Plain words,
" without epithets, without metaphors, without similies,
" have oftner excited emotions of the tenderest sympathy,
" than the most laboured composition of Corneille. A few
" words of simple pathos will penetrate the soul to the
" quick, when a hundred lines of declamation shall assail
" it as feebly and ineffectually, as a gentle gale the mountain of Plinlimmon.

"A writer of taste and genius may avail himself greatly
" in pathetic compositions, by adopting the many words
" and phrases, remarkable for their beautiful simplicity,
" which are interspersed in that pleasing, as well as venerable
" rable

"rable book, the Holy Bible. Besides its astonishing
"simplicity, it has many a passage exquisitely tender and
"pathetic.

"Throughout all the works of STERNE, there are in-
"terpersed exquisite touches of the pathetic. His pathe-
"tic stories are greatly admired. The pathetic was the
"chief excellence of his writings; his admirers will be
"displeased if we were to add, that it is the only one which
"admits of unalloyed applause." KNOX's *Essays*, No.
145.

"STERNE, who, though he is justly condemned for his
"libertinism, possessed an uncommon talent for the pathe-
"tic, has availed himself greatly of the scriptural lan-
"guage. In all his most affecting passages, he has imi-
"tated the turn, style, manner, and simplicity, of the
"sacred writers, and in many of them has transcribed
"whole sentences. He found no language of his own
"could equal the finely expressive diction of our common
"translation. I will quote only one or two instances of
"his imitations of scripture, taken from the most admired
"pieces in the tender style—" Maria, though not tall,
"was, nevertheless, of the first order of fine forms. Af-
"fliction had touched her looks with something that was
"scarce earthly, and so much was there about her of all
"that the heart wishes, or the eye looks for in woman,
"that could the traces be ever worn out of her brain, or
"those of Eliza out of mine, she should not only eat of
"my bread, and drink of my cup, but Maria should lie in
"my bosom, and be unto me as a daughter."—" Adieu,
"poor luckless maiden! imbibe the oil and wine, which
"the compassion of a stranger, as he sojourneth on his
"way, now pours into thy wounds. The Being, who
"has twice bruised thee, can only bind them up for ever."
"Again, in his description of the captive, "As I dark-
"ened the little light he had, he lifted up a hopeless eye
"towards the door, then cast it down, shook his head,
"and went on with his work of affliction. I heard his
"chains upon his legs, as he turned his body to lay his
"little

" little stick upon the bundle. He gave a deep sigh. I
 " saw the iron enter into his soul."—It would be easy to
 " adduce many other instances, in which a writer, who
 " eminently excelled in the power of moving the affecti-
 " ons, felt himself unequal to the task of advancing the
 " style of pathos to its highest perfection, and sought assist-
 " ance of the Bible."

Knox's *Essays*, No. 154.

For more instances of the pathetic sort, the reader is
 referred to Sterne's well known story of " Le Fevre," in
 which is that beautiful passage, " The accusing spirit,
 which flew up to heaven's chancery with the oath, blushed
 as he gave it in; and the recording angel, as he took it
 down, dropped a tear upon the word, and blotted it out for
 ever." *TRISTRAM SHANDY*, vol. iii. c. 49.—To this
 may be added the story of " Maria," in do. vol. iv. c. 83.
 —and the affecting and beautiful story of " La Roche,"
 in the *MIRROR*, vol. ii. p. 39—62. Also, the story of
 " Mercator," in the *ADVENTURER*.

To these may not be improperly added a specimen of
 affecting Eloquence in an American Indian. " I may
 " challenge," says Mr. JEFFERSON, " the whole Ora-
 " tions of Demosthenes and Cicero, and of any more
 " eminent Orator, if Europe has furnished more eminent,
 " to produce a single passage superior to the speech of
 " Logan, a Mingo chief, to Lord Dunmore, when Go-
 " vernor of Virginia. The following incidents that oc-
 " curred in the spring of the year 1774, were the occasion
 " of it. A robbery and murder had been committed on
 " the inhabitants of the frontiers of Virginia, by two
 " Indians. The neighbouring whites, according to their
 " custom, undertook to punish this outrage in a summary
 " way. A party was collected, and proceeded in quest of
 " vengeance. Unfortunately, a canoe of women and
 " children, with one man only, was seen coming from the
 " opposite shore, unarmed, and unsuspecting an hostile
 " attack from the whites—The moment the canoe reached
 " the shore, the white party, who had been concealed,
 " singled

“ singled out their objects, and, at one fire, killed every
“ person in it. This happened to be the family of Logan,
“ who had been long distinguished as a friend of the
“ whites. This unworthy return provoked his vengeance.
“ He accordingly signalized himself in the war which
“ ensued. A decisive battle was soon afterwards fought,
“ in which the Indians were defeated and sued for peace.
“ Logan, however, disdained to be seen among the sup-
“ pliants. But, lest the sincerity of a treaty should be
“ distrusted, from which so distinguished a chief absented
“ himself, he sent by a messenger the following speech to
“ be delivered to Lord Dunmore.”

“ I appeal to any white man to say if ever he entered
“ Logan’s cabin hungry, and he gave him not meat : if
“ ever he came cold and naked, and he clothed him not.”

“ During the course of the last long and bloody war,
“ Logan remained idle in his cabin, an advocate for
“ peace. Such was my love for the whites, that my coun-
“ trymen pointed, as they passed, and said, “ Logan is
“ the friend of white men.” I had even thought to have
“ lived with you, but for the injuries of one man, Colonel
“ Cresap, the last spring, in cold blood, murdered all the
“ relations of Logan, not sparing even my women and
“ children. There runs not a drop of my blood in the
“ veins of any living creature. This called on me for
“ revenge. I have sought it: I have killed many: I have
“ glutted my vengeance. For my country, I rejoice at
“ the beams of peace. But do not harbour a thought that
“ mine is the joy of fear. Logan never felt fear. He
“ will not turn on his heel to save his life. Who is there
“ to mourn for Logan ?——Not one.”

JEFFERSON’S *History of Virginia.*

SECTION LVII.

Of the Peroration.

IF Pathos be requisite in a Christian discourse, it is undoubtedly in the Peroration. There, the Orator ought to set in motion all the springs of sensibility, and to strike the greatest strokes of Eloquence.

ALL moral subjects tend to pathetic conclusions. The attention of the auditory, which always revives towards the close of the sermon, invites the Christian minister to finish instruction by moving and energetic representations, which may powerfully affect the conscience, and leave an indelible impression upon every mind.

SOME rhetoricians have laid it down as an established maxim in the art of Oratory, to recapitulate, in this part of the discourse, the principal arguments, and to offer an analysis of them.

I MAKE bold to object to this method, which neither Demosthenes nor Cicero ever followed.

Is this recapitulation of the proofs ought to terminate a discourse, ought it not especially to be adopted at the Bar?

It would be to no purpose to object to me here the example of Cicero, in his beautiful Oration against Verres. The Orator successively invokes, in his Peroration, all the Gods and Goddeses, whose temples this robber had pillaged, and, by this means, he draws a more striking picture of his profanations. But what then? are those sublime apostrophes an analysis of his pleading?

CICERO had proved, at the beginning, that Verres had no military genius, and that he was equally incapable of commanding a fleet, or an army; he had afterwards gone over the excesses of his debaucheries, his avarice, and his cruelties towards the Roman citizens, whom he caused to be crucified upon the coasts of Sicily, their faces being turned from the Roman shore.

Now Cicero omits all these outrages at the conclusion of his discourse, and only reproaches the accused with his sacrileges.

It

It is not, therefore, true, that the Roman Orator presents to his judges a summary of his speech in this Peroration.

OUR most illustrious Orators, when concluding a sermon, never recapitulate the plan and arguments of the subject.

MASSILLON, I confess, hastily runs over some of his ideas in the Peroration of his discourse, "on the certainty of a future state;" but he does not grow languid, when he touches upon the contradictions with which he charges the wicked; and he quickly extricates himself by some moving passages.

BESIDES, one single example should not suffice for establishing a general rule. What! ought we then to follow Massillon and Bourdaloue, when even they would be shackled by a proceeding so didactic and uniform? Who doth not perceive, that such sort of corollaries would leave both the preacher and the congregation unaffected?

THE Orator's conclusion must not be confined to simple speculative consequences. He has done nothing as yet when he has proved the truth of his principles. This is the

the point from which he should proceed, in order to subdue the passions, that the sinner may retain no excuse, and that conviction may bring him to repentance.

Now, that you may produce such effects, take leave of your proofs and your divisions, and be assured, that whatever is repeated, enfeebles.

COMMENT upon some verses of a psalm relative to your subject, and in the compunction, or in the weaknesses of David, point out the remorse and secret troubles of all. Exhort, instruct, confute, by varied repetitions, and such as may interest the feelings of the different classes, of which society is composed. Display all the strength of your genius to prove that happiness doth not consist in pleasure, but in virtue.

WHAT, in short, shall I say to you?—Forget method—forget art itself. Lift up your heart to God by an affectionate prayer. Become the intercessor on behalf of your auditory; and that the multitude, who resisted your threatnings, may be constrained to yield to the effusions of your Christian charity.

SECTION LVIII.

Of Memory.

YOU may, in vain, have received from nature, this happy gift of persuading and moving; in vain may you have brought your talent to perfection by the study of rules; you may attain to Eloquence in writing; still you would never speak like an eloquent man, if you were impeded in the delivery of your discourse by the treachery of your memory.

CICERO call this faculty “ the treasure of the soul* ;” and he always reckons it among the qualities essential to an Orator.

What is not clearly understood is badly repeated; for, to a stiff pronunciation, which is already become too perceptible in Christian pulpits, there is added a want of freedom, which wearies the congregation†.

* *Memoria thesaurus est mentis.* De Orat. 27.

† Quel déplaisir de voir l'Orateur entrepris
Relire dans la voûte un sermon mal appris !

WHEN

WHEN once hearers experience this disgust, they are afraid of meeting with a similar embarrassment, and never listen afterwards without uneasiness. Hence it follows, that a defect of memory, which is by no means injurious to the merit of the Orator, does infinite injury to the success of the discourse.

NEVER, therefore, consider the time lost, which you may devote to this mechanical study. It is not this time which you lose, but it is the labour of composition, which becomes fruitless, if you do not carefully make yourself master of a sermon on which you have bestowed much pains.

U 2

BOURDALOUE

* "Those," says Dr. WATTS, "who are called to
 " speak in public, are much better heard and accepted,
 " when they can deliver their discourse by the help of a
 " genius and ready memory, than when they are forced to
 " read all that they would communicate to their hearers.
 " Reading is certainly a heavier way of conveying our sentiments, and there are very few meer readers, who
 " have the felicity of penetrating the soul, and awakening
 " the passions of those who hear, by such a grace and
 " power of Oratory, as the man, who seems to talk every
 " word from his very heart, and pours out the riches of
 " his own knowledge upon the people around him, by the
 " help of a free and copious memory. This gives life and
 " spirit to every thing that is spoken, and has a natural
 " tendency to make a deeper impression on the minds of
 " men;

Bourdaloue and Massillon, both of them born with treacherous memories, were obliged to have recourse to their manuscripts during almost the whole period of their exercising the sacred ministry; but they perceived at that time, with a degree of mortification, how much they diminished the pleasure, which people received in hearing them. The Bishop of Clermont, from thence, conceived such a dislike for the pulpit, that he was unwilling to mount it during the twenty-five last years of his life; and it is a fact, that, when urged one day to declare to which of his sermons he gave the preference, he very shrewdly replied, "to that which I know the best*."

THE

"ment it awakens the dullest spirits; causes them to receive a discourse with more affection and pleasure, and adds a singular grace and excellency both to the person and his oration."

WATTS on the Improvement of the Mind, vol. i. 8vo. p. 247.

* To corroborate our author's remark respecting Bourdaloue and Massillon having treacherous memories, let it be remarked, that "it is often found, that a fine genius has but a feeble memory; for, where the genius is bright, and the imagination vivid, the power of memory may be too much neglected, and lose its improvement. An active fancy readily wanders over a multitude of objects, and is continually entertaining itself with

THE custom of repeating some memory hath brought forward in the road of sacred Eloquence, that multitude of preachers, who, through indolence, or defect of talents, deliver the sermons of others.

As for such, their ministerial labours are wholly confined to the painful and unpleasant task of imprinting in their memory discourses, which they have not had the trouble or the pleasure of composing. Memory equalizes all Christian Orators before the eyes of the people, and serves as a supplement to genius.

“ with new-flying images; it runs through a number of
 “ new scenes, or new pages, with pleasure, but without
 “ due attention, and seldom suffers itself to dwell long
 “ enough upon any of them to make a deep impression
 “ thereof upon the mind, and commit itself to everlasting
 “ remembrance. This is one plain and obvious reason,
 “ why there are some persons of very bright parts and
 “ active spirits, who have but very short and narrow powers or remembrance, for having riches of their own,
 “ they are not solicitous to borrow.” *Ibid.* p. 250.

Useful directions for the improvement of the memory, will be found in WATTS *on the Improvement of the Mind*, vol. i. c. xvii. p. 245, 8vo.; in MASON *on Self-knowledge*, c. xv. p. 131, 8vo.—and in ROLLIN'S *Belles Lettres*, B. 1. c. lii. §. 4, p. 244, 8vo.

BUT

BUT this slight inconvenience may promote religious instruction, without preventing the improvement of the art of preaching; and it may be inferred, that he, who preaches the sermons of others, does so from an inability to produce better himself.

SHOULD it ever be the case, that the ministers of the gospel would wish to rest satisfied with reading religious instructions from the pulpit, their hearers would become fewer, and their discourses less successful; for memory resembles a sudden inspiration, whereas reading is only a cold communication*.

* If the practice of preaching sermons memoriter be objectionable, the practice of reading them verbatim is still more so. Against the former method, which M. Maury seems to approve of, it may be objected, that it renders preaching a great labour—that if the preacher forget one word, he perplexes himself, and confuses the auditory—and that it puts a restraint upon pronunciation, action, and the movement of the passions, while the mind is wholly taken up with recollection and repetition.

See PERKINS'S *Art of Preaching*, vol. ii. c. 9.

A slavish attachment to written notes, which has become so prevalent in the present day, both among the established and dissenting clergy, unquestionably tends to enervate the energy, which should accompany the delivery of sermons, and, in some measure, to weaken and prevent the desired effects.

The judicious reflection of our author concerning the consequences of "ministers resting satisfied with reading religious instructions from the pulpit," has great weight in it, and should be seriously considered by ministers, whose concern it is to be useful. Facts strongly corroborate the justness of his reasoning. The most accurate and sensible discourses of meer readers are disregarded, and their hearers are comparatively few, while the discourses of others, which appear to flow "ex imo pectore," though, perhaps, less accurate and elegant, are listened to with pleasure and avidity. In this respect, human nature is the same in every country, and will continue to be so till the end of time.

That the above hints, which the translator throws out, with all deference, may not appear to lose the weight and support of authority, the reader is presented with the following sentiments of wise and capable judges.

We shall begin with HORACE, who tells us, in general, that the speaker, who has thoroughly digested his subject, will be at no great loss for suitable expressions;

"Verbaque provisa rem non invita sequentur."

HOR. *Ars Poet.* l. 311.

Let us next attend to the united suffrages of two respectable dignitaries of the Church of England.—Bishop WILKINS says, "As for composing, it will not be convenient for a constant preacher to pen all his discourse, or to tie himself to phrases; when the matter is well digested, expressions will easily follow, whereas, to be confined to words, besides the oppression of the memory, will much prejudice the operations of the understanding and affections. The judgment will be much weakened, and the affections dulled, when the memory is overburdened. A man cannot ordinarily be so much affected himself, and consequently he cannot affect others, with things he speaks by rote: he should take some liberty to prosecute a
"matter

“ matter according to his more immediate apprehensions of
 “ it; by which many particulars may be suggested, not
 “ before thought of, according to the working of
 “ his own affections, and the various alterations that
 “ may appear in the auditory; and besides, they will breed
 “ a *magis*, such a sitting confidence as should be in that
 “ Orator, who is to have a power over the affections
 “ of others; of which such a one is scarce capable.”
 WILKINS's *Ecclesiast*. § 2.—To the same effect, see
 FENELON's *Dialogues concerning Eloquence*, dial. ii. ps
 78, &c.

Bishop BURNET gives us his sentiments on this subject,
 as follow: “ This leads me to consider the difference that
 “ is between reading and speaking of sermons. Reading is
 “ peculiar to this nation, and is endured in no other. It
 “ has indeed made our sermons more exact, and has thus
 “ produced many volumes of the best that are extant.
 “ But, after all, though some few read so happily, pro-
 “ nounce so truly, and enter so entirely into those affecti-
 “ ons, which they recommend, that, in them, we see both
 “ the correctness of reading, and the seriousness of speak-
 “ ing sermons; yet every one is not so happy; some by
 “ hanging their heads perpetually over their notes, by
 “ blundering as they read, and by a cursory running over
 “ them, do so lessen the matter of their sermons, that, as
 “ they are generally read with very little life or affection,
 “ so they are heard with as little regard, or esteem. Those
 “ who read, ought certainly to be at a little more pains,
 “ than, for the most part, they are, to read true; to pro-
 “ nounce with an emphasis; to raise their head; and to di-
 “ rect their eyes to their hearers: and if they practised more,
 “ alone, the just way of reading, they might deliver their
 “ sermons with much more advantage. Man is a low sort
 “ of creature: he does not (nay, the greater part cannot,)
 “ consider things in themselves, without those little season-
 “ ings that must recommend them to their affections.
 “ Besides, the people, who are too apt to censure the clergy,
 “ are

"are easily carried into an obvious reflection on reading,
 "that it is an effect of laziness."

BURNET's *Pastoral Care*, § ix.

THE learned Dr. WATTS, in his *Thoughts*, intitled,
 "Words without Spirit," describes the following charac-
 "ter: "LECTORIUS is a pious man, and worthy minister in
 "a country parish; his discourses are well formed, his
 "sentiments on almost every subject are just and proper,
 "his style is modern, and not unpolite, nor does he utterly
 "neglect the passions in the turn of his compositions; yet I
 "cannot call him a good preacher, for he does not only
 "use his written notes to secure his method, and to relieve
 "his memory, but he scarce ever takes his eye from off his
 "book to address himself with life and spirit to the people:
 "for this reason, many of his hearers fall asleep; the rest
 "of them sit from January to December, regardless and
 "unconcerned; an air of indolence reigns through the
 "faces of his auditory, as if it were a matter of no impor-
 "tance, or not addressed to them, and his ministrations
 "have little power or success. In his last sermon, he had
 "a use of reproof for some vices which were practised in
 "a public and shameless manner in his parish, and he
 "thought that these sins ought not to escape a public rebuke.
 "The paragraph was well drawn up, and indeed it was
 "animated with some just and awful severities of lan-
 "guage; yet he had not courage enough to chide the
 "guilty, nor to animate his voice with any just degree of
 "zeal. However the good man did his best, he went into
 "the pulpit, and read them a chiding.

"His conduct is just the same when he designs his ad-
 "dress in his paper to any of the softer passions; for by the
 "coldness of his pronunciation, and keeping his eye ever
 "fixed on his notes, he makes very little impression on his
 "hearers. When he should awaken senseless and obstinate
 "sinners, and pluck them as brands out of the burning, he
 "only reads to them out of his book some words of pity,
 "or perhaps a use of terror; and if he would lament over
 "their

" their impenitence and approaching ruin, he can do no more than read them a chapter of lamentation.

" Since there are so many of the kindred of Lectorius in our nation, it is no wonder that some of them arise to vindicate the family and their practice. Do not the English sermons, say they, exceed those of other nations, because they are composed with so much justness and accuracy, and by careful reading they are delivered with great exactness to the people, without trusting one sentence to the frailty of the memory, or the warmth of sudden imagination?—I am sure it may be replied, that if the English sermons exceed those of our neighbours, the English preachers would exceed themselves, if they would learn the art of reading by the glance of an eye, so as never to interrupt the force of their argument, nor the vivacity and pathos of their pronunciation; or if they made themselves so much masters of what they had written, and delivered it with such life and spirit, such freedom and fervency, as though it came all fresh from the head and the heart. It is by this art of pronouncing, as well as by a warm composition, that some of the French preachers reign over their assemblies, like Cicero or Demosthenes of old, and that, with superior dignity and power, as is seldom seen now-a-days in an English audience, whatsoever esteem may be paid to our writings."

" A paper with the most pathetic lines written upon it, has no fear or hope, no zeal or compassion; it is conscious of no design, nor has any solicitude for the success; and a mere reader, who coldly tells the people what his paper says, seems to be as void of all these necessary qualifications, as his paper is."

WATTS'S *Miscellaneous Thoughts*, No. xxvi. p. 104—106. 8vo.

Dr. ELAIR shall conclude the authorities quoted upon this point:

" With regard to the pulpit, it has certainly been a great disadvantage, that the practice of reading sermons has prevailed

" prevailed so universally in England. This may, indeed,
" have introduced accuracy ; but it has done great preju-
" dice to Eloquence ; for a discourse read, is far inferior to
" an Oration spoken. It leads to a different sort of com-
" position, as well as of delivery ; and can never have an
" equal effect upon any audience. The odium of the dis-
" rent sects, about the time of the Restoration, drove the
" established Church from that warmth which the sectaries
" were judged to have carried too far, into the opposite
" extreme of a studied coolness, and composure of manner.
" Hence, from the art of persuasion, which preaching ought
" always to be, it has passed, in England, into meer rea-
" soning and instruction ; which not only has brought down
" the Eloquence of the Pulpit to a lower tone than it might
" justly assume ; but has produced this farther effect, that,
" by accustoming the public ear to such cool and dispassio-
" nate discourses, it has tended to fashion other kinds of
" public speaking upon the same model."

BLAIR'S *Lectures*, vol. ii. p. 43, 44.

The same author says elsewhere, " that the practice of
" reading sermons is one of the greatest obstacles to the
" Eloquence of the Pulpit in Great Britain, where alone
" this practice prevails. No discourse, which is designed
" to be persuasive, can have the same force when read, as
" when spoken. The common people all feel this, and
" their prejudice against this practice is not without foun-
" dation in nature : what is gained hereby in point of cor-
" rectness, is not equal to what is lost in point of persuasion
" and force ? *Ibid.* p. 118.

SECTION

SECTION LIX.

Of the Action of an Orator.

AFTER a sermon has been composed, and even committed to memory, much still remains for the Orator to execute; for the success of the composition depends upon the manner of delivery.

THIS concluding particular ought to be the subject of a separate work.

THE ancients regarded delivery as a very considerable branch of the art of Oratory, and have carried this talent to a degree of perfection, of which we have no idea.

FOR such as are merely desirous to avoid the most common faults in declamation, the following are the principal precautions which ought to be adopted.

THEY should indulge a favourable hope of the success of their performance at the very moment of delivery, that they may speak without reluctance or uneasiness.—

They

They should be deeply penetrated with their subject, and recall what passed in their mind, while engaged in composition. — They should diffuse throughout every part of the discourse the ardour with which they are animated. — They should speak authoritatively, in order to arrest the attention of the hearers. — They should avoid the declamation of an actor, and be cautious of introducing theatrical pantomime in the pulpit, which will never succeed. — They should begin with pitching their voice at a proper medium, so that the tone may be capable of rising without producing discord, and of being lowered without becoming inaudible. — They may be well assured, that the effect is lost, when they attempt to strain their voice to the highest pitch; that bawling repels attention instead of assisting it, and that the lower they sink their voice in pathetic passages, the better they are heard. — They should not allow themselves to make use of a multiplicity of gestures; and they should especially guard against laying an undue stress on a particular word in the general movement of a period. — They should avoid all corporeal agitation, and never strike the pulpit either with the feet or hands. — They should vary the inflections of their voice with each rhetorical figure, and their intonations

nations with every paragraph. Let them imitate the simple and impressivè accents of nature, in delivery as well as in composition. In a word, with the rapidity of utterance, they should blend pauses, which are always striking when but seldom used and properly timed.

SUCH are the innocent artifices, which a Christian Orator may render subservient to the success of his ministry*.

BOURDALOUE's action was very impressivè, although he continually had his eyes shut when he was preaching.

MASSILLON spoke also with much authority, but scarcely made use of any action.

THE Abbé POULLE and the Abbé RE-NAUD, an Orator of older standing, have united, to their other talents, action of a

* Advices respecting an Orator's action are to be found in FENELON's *Dialogues* ii. p. 65—76 in BURGH's *Essay upon Pronunciation and Gesture*; also in Dr. JAMES FORTYCE's *Sermon on the Eloquence, and Essay on the Action of the Pulpit*. See also many useful hints concerning the ministerial character and conduct in the same author's *Charge at the Ordination of his Successor, the Rev. Mr. LINDSAY*.—Likewise the Rev. Mr. RYLAND's *Sermon to the Bristol Education Society*, 1780.

higher

higher quality; and there is no preacher of this century who has been able to equal them in this respect.

It is an excellent method to revise a sermon as soon as it has been preached. The pulpit discovers its beauties and its faults; and, provided the Orator is skilful to remark the impresson that the discourse makes upon the auditory, it is easy for him to observe the weak or prolix passages, which require to be improved.

LET him, then, pass judgment upon himself when quitting the pulpit, less by the report of others, than by his own observations.

SECTION LX.

Of Motives to excite the Emulation of Christian Orators.

I AM aware, that these multiplied corrections occasion very painful labour to Christian preachers. Nevertheless, that which is really disheartening and seriously alarming to us in our ministry, is neither the study, which composition requires, nor the restriction, which memory imposes on us; but the discouragements increasing as we grow old in our profession; the lassitude, which perpetually attends the repetition of sermons, no longer delivered but with reluctance; the certainty of discovering faults continually in our discourses, and of finding ourselves, thus, not only very much on this side perfection, but even below the level of our own abilities; and, above all, the indifference of our age for religion. Hence it is, that persons attend to religious instruction, as they would to a profane spectacle; that they are desirous of reducing our zeal to the sacrifice of the most important truths, and the most forcible Eloquence,

to

to I know not what frivolous subject, or rhetorical flowers; and that, in fine, it seems as if it were expected of us to degrade ourselves, both as Apostles and Orators, in order to please the multitude.

These draughts are, no doubt, bitter. It is, however, necessary to swallow them, should we only succeed in reclaiming one wicked man to virtue, or preserving one wretched man from despair; in a word, of preventing one single crime from the earth.

Ah! what more can be necessary in order to quicken our ardour? Is there a virtuous and feeling mind, that can despise such a delightful reward?

We shall have fulfilled the end of our vocation, when we render ourselves useful to men; in their felicity we shall receive an indemnification for all our sacrifices: the pleasing remembrance of our youthful labours will serve to delight the solitude, and to console the inactivity, of our advanced years; and, when Death shall lay his heavy hand upon our eye-lids, we shall each be able to say to that great God, whose laws we have published, "O my Father! thou hast given me thy children to instruct.—I

X

" restore

" restore them to thee better. Remember
 " all the blessings, which thou hast poured
 " upon thy people, through the instrumen-
 " tality of thy ministering servant. Let the
 " tears, which I have dried up, the tears,
 " which I have excited when pleading in
 " thy name, plead with thee on my behalf.
 " I have been the instrument of thy cle-
 " mency, make me hereafter the object of
 " thy tender mercies."

EVERY other inducement, doubtless,
 dwindles to a point before these great ob-
 jects.

If it were allowable, when entering upon
 this course of life, to hold human encour-
 agements in any degree of estimation, I
 should say, without dread of contradiction,
 that, with a view of reviving the relish for
 Evangelical Eloquence, the same means are
 made use of among us, which excited so
 successful an emulation in the excellent days
 of the age of Louis XIV.

NEVER, in the record of ecclesiastical
 preferments, have Christian Orators found a
 more distinguished attention paid to their
 labours, nor a more marked good will to
 reward their talents.

AFTER

AFTER having, in this manner, unfolded the ideas, which have arisen in my own mind, on the subject of Eloquence, I am not afraid of being charged with having sacrificed the rules of taste to the purposes of my own vanity.

THE theories of individuals are, for the most part, only indirect apologies for the compositions of their authors ; and, despair of equalling the ancient models, often gives rise to extravagant systems.

BUT if my rhetorical writings be inferior to my theory, I can, at least, willingly bear this testimony, from the bottom of my heart, that, in deriving the Principles of Eloquence from nature, or from the chief performances of our greatest masters, I have been actuated by no other motive than a warm attachment to truth, and the most earnest solicitude to contribute to the advancement of science.



T H E E N D.

After having, in this manner, unfolded the ideas, which have arisen in my own mind on the subject of Eloquence, I am not afraid of being charged with having sacrificed the rules of taste to the purposes of my own vanity.

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THE END

